A SURVEY OF THE SOURCES FOR THE HISTORY OF TAMIL LITERATURE

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Preface.

This Thesis discusses nearly 500 sources from VII century to XVIII century and this may prove to be an authoritative and scientific study in the field of History of Tamil Literature.

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Annamalainagar,
29—3—77.

M. Govindasamy.

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I Part

SOURCES

ENGLISH TRANSLATION
FROM VII TO XVIII CENTURY.

VII CENTURY.

TEVARAM.

1. Gnanasambandan of Kali
The descendant of Kauniyar the Lord of Kali 13–16–17

2. Roamed in the young days without thinking of the Lord as one who dries up his grains in the afternoon (28-1). Becoming grey haired I am very weak by coughing (78-8). I am not young as to enjoy the conjugal bliss of the girls.–14

3. I am the servant to the Kadavarkon Kalarsingan who rules over all the world surrounded by the sea. – 31

4. We are lucky to get the Peruman of Cirrambalam of Puliyur who subdues the chieftains denying tributes to the Pallavas who are entitled to rule the world. – 31

5. The Nedumaran whose body is smeared with the sacred ash. –35

6. Let my lady love not pe troubled; O! Emberuman of Kolili, be gracious enough to direct the transport of the paddy. (Kolili Pati) –37

7. The Andanar, Saivar, Pasupatar and Kapalikal are found everywhere in Tiruvarur as the sects of the saivites. (Appar–Tiruvarur) –57

8. The people believe in the Nariviruttam (Appar 214-7) They (the Jains) write virutams on eli (rat) and kili (parrot) and walk aside (Sam. Tiruvàlavai). –59

9. The saint who transformed the little jackals into big horses. (Kallada 44)

*IX–C He who transformed the jackals into horses. (Appar 4–2) –81

TIRUMALISAI ALVAR.

10. I will always be thinking Kannan as my guard. Gunabara who gives and protects all the beings, no one who realised the truth will fail to think of you (Nan–Tiru -93) –22

THE FIRST THREE ALVARS.

11. All our evils will go if we sing of him who stood sat, lay and walked in the Vengadam Vinnagar Vehka and Kudalnagar respectively. (Poikai–77)

12. The saint, say that the abodes of our father are Mamallai Kudal Kudantai. (Putattar–70) –29

13. The ancient temples of Ilamkumaran were Vengadam Vaikundam Parkadal and Kadikai of high and fertile groves (Peyal–61) –29

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*In many places special mention of particular centuries has been made under the source numbers. It denotes that the particular number of sources has been discussed under the chapter of that particular century.

MUTTOLLAYIRAM.

14. The mother had shut me into the house but I should be thankful to the craftsman who provided a hole in the door so that I may be able to see the beauties of Makadunkon -40

15. The elephant of the king of koli (Cola) walks with one leg in the Kacci other leg in unjai and another in Ilam. –40

PANDIKOVAI.

16. Nedumaran Victory of Nelveli and the king of justice Arikesari (3-52) Parankusan of elephants of long steps [2–3 I. K.] In the sea of vilignam where the enemies were worsted (31). He took the spears against the foes in the vilignam. –49

17. Tinder Vayamannar sevur Ahattu Ceruvoliya (I. K. 105)
Tinder Arasarai sevur alivitta Tennen;
Kanpol Kuvalai ampotu (128 I. K.) –50

AIYANARITANAR.

18. The author Aiyanaritan the descendant of Vanavar is one who studied well the Pannirupadalam which was written by the twelve disciples of the munivar of the southern hills including Tolkappiam. (P. V. Payiram) –52

19. O! Devotee, if you visited Vengadam of high water falls the Vishnu of the wheel will grace you. (Padan–Pulavarar). It is Pasur where the bees sing and suck the honey from the flowers the town of one who enjoyed my inner bliss. (Kadavulmanidapen)

'Our town is Kacci where the ladies after uniting with their lovers pray that the night should prolong' (Urinkan Kamam) -52

TIVAKARAR AND PINGALAR.

20. The Pingalamuni born of Tivakaran by the grace of Senkatir. -54

21. The Tivakarar and Pingalar wrote the two Lexicons in nurpa and since they are not easy to learn. -54.

22. The Calukyas the kings of the Vel lands Velir and Purosar are chieftains; Arattar and Kurumbar also. -54, 55

23. Pallavar, Kayavar, Patakar, Nisar, Pullar Puriyar these are the names of the base people. -54

24. The Tivakaram of Sendan who was sung by Auvai and one who was a saint of Poti and Elili of sharp lance. The great Lord of wealth Sendan of Aruvandai king of sanskrit poet of the southern Tamil, who got his poems recognised by the scholars. -55

25. The poet Sendan of Ambar who composed Antati on the Devi who created the three world. -56.

26. Eight Yogas: (Palporul Kuttattu Orupeyartokuti) -56

27. Candapatte........Tandakam. -56

28. Apayan alias the king Cola. -57

TOLAMOLIDEVAR.

29. The book was recongised by the council of scholars of the Tirumal Sendan of terrible spears and the king patron of Tamil (Payiram). -41

TIRUTTAKKADEVAR.

30. The whole° world praises the Cintamani of Sentamil which embodies the true story of wide fame. (payiram)–43

31. The accanandi who cut off the roots of desire did penance at the feet of the valiant (Kovindai - 1). –44

32. The great saint Tiruttakamunivan of pure wisdom who wrote Cintamani and who was admired by Poyyamoli of Vanci (Payiram) –43, 44

33. The Pallava country where the monsoon never fails. (Patumai 1185) –46

34. Minattidai nal Kilamai Velliceyai Pakkam Kanattidai vengai ela Kanninarkal anre. –45

VIII CENTURY.

KULASEKARALVAR.

35. If we bathe in the Tondaratippodi who sings and dances and cries after Aranga there is no need to bathe the Ganges. Perumal Tiru 2–2–62

PERIALVAR.

36. Konedumaran the king of southern kudal praises the Tirumalirumcolai (T. M. 4-2) –63

ANDAL.

37. Venus ascended and Jupiter descended. The birds began to chirp. (Tiruppavai 13) –67

TIRUMANGAI ALVAR.

38. Kanci which was pervaded by the fame of Vairamegan who was the king of Tondaipeople and the devotee of Tirumal (Atta–pati – P. T. 2, 8, 10). –68

TONDARADIPPODI ALVAR.

39. The Lord of Tiruvarangam desired that even if one is of low caste if he is a true devotee of him that he may be given anything, anything may be accepted from him and he may be worshipped as equal to the Lord. –70

IX CENTURY

NAMMALVAR.

40. He lay in pulinkudi sat in Varagunamangai and stood in Vaikundam (Tiruvai–Srivara – 147).

Srivaramangalanagar where lotus grow along with paddy you reside there and accept me also as one amongst your devotees (Tiruvai 5-7) –74

MANIKKAVASAKAR.

41. Varagunan of the elephant army who praises Cirrambalam of the broad tufted Siva. (Tirukkovai 327) –78

42. Arikesariyay Porri. (Porri-T-Akaval) –81

MANDALAPURUDAR.

43. The Mandalavan who bowed to the feet of Gunapatra wrote Tirupukalpuranam (Payiram) our master of Narumkonrai who know astrology and the Col and Porul. (Payiram) –85

44. The real gift means to give as the gifts given by Krishnaroyan. (Ceyal P. Tokuti) –85

NANDIKALAMBAKAM AND BARATA VENBA.

45. The Lord who won the battle fiield of the enemies (37). No king could encounter him who won in Tellaru and one who was high in giving and learning. (Barata Venba) –84

46. They wrote a fine kovai on the Nandi (N. K. 96) –87

X – XI CENTURIES.

47. THE AUTHORS OF IX, X, XI TIRUMURAIS.

The Siva of Gangaikondacolesvaram who is like sugarcane and honey; To the Siva of Rajarajesvaram of Tanjore bordered by the ramparts. (6-9 Karurtevar) –90

48. The justful cola king of Koli who conquered Ilam and Tennadu. (Kandaraditya) –92

PATTINATTAR.

49. The three saints of perfect songs and the Pillai of Perundurai of refined love the Varagunadevar o unbounded love and Sivavakyar. (Tiruvidai–m–kovai).

AMIDASAKARARA.

50. The sage called by the name immeasurable ocean. The sage who had not swerved from the principles of one whose name was the sea of Guna. (Payiram) –97

BUDDAMITRAN.

51. Puddhamitran of Ponparri who adorns his head with the feet of one sitting under the Boti began to tell the Tamil (Payiram). –102

52. Comparing with the sanskrit traditions also I write the grammar after the name of Viracolan with all the five chapters in a concised form. (Payiram) –102

53. Aimmunratam utal Vanmaipin Vantitil (18 Canti). –106

NAMBIANDAR.

54. Sivapatyan of Tiruvadavur realised the Lord of Tillai by his Tiruvacakam and composed Tirukkovai of Tirucirrambalam others who imitate his verses are laughable. (Koil-T. Virut. 58). –83

55. Why should we be devoted to any God other than the one of Ambalam of Puliyur who accepted the old food of the Paraisendan. (K. T. Virutti. 26) –111

56. The Ancestor of the Kokananatan (cola) who destroyed the Simhala country; the cola of the divine family which followed none but the path of one who had black neck.

The descendant of Adittan who covered the Cirrambalam with gold the abode of one who killed the form of lion. (Tiruttondar Andati 50–81–65). –112

XII CENTURY

JAYAMKONDAR.

57. Let the Umapaty protect the Apayan Kulottaman who is entiled to rule the world created by the Brahma (Invoca.) –126

58. Ninda pali pitathil aruttu vaitta (K. P. 1. 2; Cel. 5-83) -159

AUVAI.

59. The Kural of Devar and the four Vedas the Tamil of the three and the words of the muni Tirukkovai and Tiruvasakam and the words of Tirumular all these are of equal value. (Nalvali 40). -131

PERIAPURANAM.

60. O! Appa you are welcome in this fertile land, thus said the son of one who burnt the Purams. (617 Let your name be spread Navukkarasar, as you sang fine Tamil verses, (74. Navu. Pon.) -13

61. The Pallava getting freed from all his sins appeared before Arasu, embraced saivism leaving off the Jainism. -14

62. The Kadava realised the tenets of the jains to be untrue and demolished the jain hermitages and temples of Patalipura and from the stones of those spoil built Gunaparesvaram for the God Siva at Tiruvadikai (Navu. 1416). -14

63. He completed his seventh year and the Upanayanam was celebrated. The proper age for Upanayanam came and the celebration was conducted by the Maraiyor (brahmins). He wore the thread and skin piece. (Cantes. 1224) Sam: 267). - 15

64. With increasing love in his mind tremor of the limbs with torrent of tears in his eyes sacred ashes on his body Arasu, appeared before him. (Sam: 270) -15

65. He took a military expedition on the ancient capital Vatapi and reduced it to dust and brought gems, gold, elephants and horses in numerous number and produced them before his king. (Cirut. 6) –16

66. The parents performed the hair removing ceremony in his third year and put him in the school so that he will learn the various arts. (Cirut. 3686) –16

67. The saint of Pukali of useful sixteen years of age experienced the grace of Kannutal in thousand ways. (Samp 3012) The fame of Nedumaran who relied on the feet of Tamil Virakar spread in the seven worlds. (Ninrasir 11 –17

68. He was first named as Nambi Arurar (Tatvittat 6). –30

69. Let us narrate the story of Nambi Tambiran tolar and Kalarirrarivar who reached the Kailai of Siva. (Vellanai 1) – 38

70. With Alalasundaran you both be 'in chiefs' of Gananatas thus the Lord commanded. (Vella 4282) – 30

71. The Kadava king of Kacci constructed the stone temple and was preparing for the consecration ceremony and the God Siva appeared before the Kadava in his dream and asked him to postpone the ceremony in view of his visit to the same kind of ceremony of the temple in the mind of Pusalar on the same day fixed by him. – 35

72. He disliked the kingship as troublesome and entrusted it to his beautiful son and took to the service of the religion. (Aiyati 3) – 37, 39

73. Tiruvulappuram which was sung by the Cerankavalar Ponvannattantadi was sung applauded by the world. -39

74. Hailing from Tirukkadavur he mastered the Tamil and wrote for his credit a kovai. He was a friend of the three kings (P. P. Kari 1). -58

75. The justful Poraiyan of the famous capital renounced the world (Crown) and took to penance (3762 P. P.) - 62

76. The court of Anapayan who covers the Perambalam
XII. with gold will appreciate this book. (P. P. Page 2). - 134, 135

77. Constructed the Perambalam and the Gopuram with
XII. Tirukamakottam (for Uma who created all the worlds) which equalled the Meru mountains (KULO - Ula 47 - 48 - 56)

An - apayan who increased the beauty of the Tillai Street. (3954; 1218) P. P. - 135

78. AIYADIKAL; He reigned to develop the arts in Tamil
VII. and Vadanul (Sanskrit) as well and worshipped the dance of Niruttanar and composed venbas (5 Aiyadi). -39

OTTAKKUTTAR.

79. They hailed the son of one who reigned to free the world from troubles after getting the ten Tamil Deyva Parani as the result of his chasing the Kalingas from the field. (Takka - Parani) - 139

80. The Senciyarkon Kadavan of golden ramparts. - 129

81. The king who got a rare Parani at the Kudalarsangamam – 114

82. The king also got a Parani by a single elephant. –115

KAMBAN.

83. The moonlight which began to devour the darkness of the whole world had spread in the sky earth and in all sides like the fame of Sadaiyan of Vennai. (Pata Mitilai). – 142

84. It was filled with gold like the houses of poets who Panegyrise Senni Apayan of the world fame. (Kish. Pilam 35) – 145

85. He reached the country which was comparable to the Ponni land of Tyagavinotan. .... Tyagavinotanallur. (Yutta – Marutta 587) - 145

NAMPIAGAPPORUL.

86. Narkavirajanambi who bowed at the feet of one who taught philosophy from under the three umbrellas. (Payir) – 150

TANDI,

87. The famous Tandi son of Ambikapaty of Kaviri country. [Payi] The Ambikapaty is considered to be the son of Kamban and thereby date of the work is discussed. – 152

88-89. Anapayan who protects the world by his gracious umbrella (V. Porul Vaippu) – 152

GUNAVIRA PANDITAR

90. The gem crowned Tribuvanadevan the king of kings., (V. P. Payi). - 153

91. He is like the eyes of one who conquered the Malainadu (TK. 18) - 154

ILAMPURANAR.

92. He explained it to the teacher of Atankodu of the council of Makirti (Tol. Ilam.) (Payi) – 158

93. Asan uraittavai; Avvinaiyalarotu; Akkiyon Peyare Kalam Kalame; 'Idanan arika,.

    Tonra tonri – enbavakalin.

    Ivon tanmai; Akkiyon Peyare [I. K.]

    Munnor nulin Mutiporungottu [Pera – Mara. 660]. – 156

93-A For Naduvunilamai; Kallamai etc., – 156

94. Konrai veinta celvan (Tol. Say-482. Pattiniyalpe). – 156

95. The whole of Vatca Tolloyiram is Tokaimoli [Uraiyasiriyar]. –170

ADIYARKUNALLAR.

96. From the introduction by the Uraiyasiriyar alias Ilampurana Adikal (Cil. 8-12) – 155

97. It is by the nourishment given by Poppanna Kangeyan that I was able to explain the meaning of the three Tamils.

Adiyarkunallar of Nirambai town explained to all the meaning of Silappatikaram of the three Tamil written by Ceran. (Payir). – 159

98. In the middle Sangam of Kapadapuram of the sacred epoch Agattiyar and Tolkappiar lived in the court of Makirti who revealed Tolkappiam. [Urai-Payir] –159

VIRACOLIAM

99. Thus said Amitasakarar; the greatness rests with Kambanar; the Akalangan of accomplished arts and justice; the enemies who did not bow at the feet of Viraranjendran were defeated in the battles [188].-288 [Damodaram edn.] –104

TIRUVARAGATTAMUDAVAR.

100. Ramanujan, Srirangam which was full of devotional flood of Ramayanam of Universal fame. [37.R.N. Antati]. –146

TIRUKKALIRRUPPADIYAR.

101. The act done by the Sendanar of sincere love proved nector to the God of Jatai spread out. (53. Kalirru) –151

MEYKANDAR.

102. The Svetavanan Meykanadadevan of Vennai wrote the great Sivagnanabotam. (Payi) - – 163

MANAVASAKAM KADANATAR.

103. Manavasakam Kadantar of Atikai wrote Unmaivilakkam. –168

ARULNANDI.

104. Let us worship always the feet of Meykandadevan of Vennai. (Sitti-Payi). – 96, 168.

YAPPARUNGALA VIRUTTI.

105. The verses of Poikaiyar and the Vasudevanar cintam of the Bagavar of Kudamukku. [93-352] – 23

105-A. Yap: 480: Tinder vayavarai. – 50.

106. Mayeccurar and others accepted two feet for Vanci verse (Y. V. 346)

XIII. The Maximum feet for Aciryam was 1000 and the minimum three [Tol. Cey. 469].

By the exemption Vanci also gets this rules (of three feet minimum) applied [Pera.] - 183

XIII – XIV CENTURIES.

PERASIYAR.

107. [Perasiriyar, Marapiyal: 'Vinaiyin Ningiya, Nakkirar of the last sangam who commented on the Kalaviyal stated that Tolkappiam was the standard grammar to the middle and the last sangam and his statement was confirmed by the later commentators.

XII C. Since they were ascetics who abandoned eating flesh and they won't utter falsehood. He explained it to the teacher of Atankodu of the council of Makirti. – 158

108. Tankavi gaiyal ulagam tangum Anapayan; Konraiveinta; Attalum pal cuvaiyil. [Cey 461] - 182

109. I explained it in the chapter of Akattinai that it belonged to Mullaitinai [Tol: Mey-267]. - 182

110. Cuttinar eduttu kondarovenin [T. K. S.] Vaittan enpatu [Tol. Pera. 790-801] - 183

SENAVARAIYAR.

111. Senavaraiyar explained thus in the former sutras. – 184

112. The people of Marokkam use the epithet Penmakan even this day and the people of southern Pandyanad call the erumai perram. [107 – Ticai. C.] – 185

NACCINAR KINIYAR.

113. Naccinarkiniyar the truthful and the learned of the four Vedas and the wise saivite of the Baratvaja line of Madurai. [Urai-Payi] – 186

113-A The great wise Perasiriyar left uncommented the twenty verses of Kuruntogai and Naccinarkiniyar completed it by commenting on those twenty verses. " Nattam irandum " – understand this by the commentary of Perasiriyar [96 – Nacci.] – 182, 187

DEYVACILAIYAR.

114. Perhaps they emigrated to the northern bank of Kumari
VII. river as Kollam before the Kuppam and Kollam were submerged into the sea. [Ecca – Centamil] – 37

115. Peyariyal grantas 310; Ecca Peyarnilaikilaviyin Mantiraporulvayin; Namasivayam. – 188

116. Today the sky is such that the stars are strewn so beautifully in the sky as the gems gifted by the Gangan of the broad waist. [267. Palvakai] – 189

MANAKUDAVAR.

117. Kurals 23; 30 : For Irumai; Andanar.

PARIPERUMAL.

118. Pariperumal of Southern Celuvai annotated the kural after writing a Moli iyal and a book on love. [Payi] - 192

PARIMELALAGAR.

119. Parimelalakar of Tamil kudal belonged to Okkai - 193

120. Parimelalakar who worshipped the feet of one who measured the long world. [Urai-Payi] - 198

121. Parimelalakar who has a loving heart upon Hari commented on the poems of Nakkiran. - 193

122. Muttin Kanamkulaiyum [13. Tak-Parani] - 193

NANNUL.

123. The saint Pavananti son of Janmati of Janakai wrote Nannul following the former treatises according to the wishes of Siyagangan of justice. [Payi] - 189

NAMBI TIRUVILAIYADAL.

124. Perumparrapuliyur Nambi of lotus garland of Kauniyar Gotra of Cellinagar wrote the 64 Tiruvilaiyadal; Tillainambi of Cellinagar Parasurama Caturvedi mangalam of Kappinjinad. [Payi] - 203

125. The commentary made by Kiran on the fifth Sutra is peerless. [13. Sanga Palakai] - 50

MERUMANTARAPURANAM.

126. The short muni composed 1, 406 verses on the Meru and Mantara. [Payi] - 203, 204

MARAIGNANASAMBANDAR.

127. Sambanda of Marutai Sambanda of Katantai [Vinavenba] Maraignanasambandar belonged to Marutai and Katantai. – 201

128. The feet in the Siva temple of Vennainallur are to be worshipped by us. - 201

UMAPATISIVAM.

129. According to the wishes of the learned, I write the Sankarpanirakaranam in the 1235 saka.
Umapatisivam wrote the Sekkilarpuranam. (Sankar Payi) - 201

130. The ten Tirumurais were classified thus: the tirumurais of the three saints were seven, Tiruvacakam VIII, Tiruvisaippa IX; Mantiram X [after the ten Tirumurais]

XI-C being completed the king requested the Nambi to compile the poems including the Tirumukapasuram of Siva as a separate tirumurai and he made the tirumurais into eleven [T. K. P. 26-27]. - 111

131. A boy was born in the Atisaiva family of Naraiyur Nambiandar nambi [5] - 110 :

132. The Puranam by Kunraimuni Sekkilar [Sek. Pu. 84]. - 134

133. The king Rajaraja Abayakulasekara who rules after worshipping the Tyagesar of Arur of Colanad adorned by Ponni listened to a few patigams of the Tevaram trios. [T. K. P. 1] -110

134 The Patikam of Tirugnanasambandar ars 384 of three Tirumurais patigams of Navarasar 307 of three Tirumurais [T. K. P. 25] - 19

135. Within a short period the Nambi of Arur sang Pittapirai [T. K. P. 16]. - 36

IRATTAIYAR.

136. Muvata peranbin muvar mutalikalum Tevaram Ceita tirupattum [Irattaiyar] [Ekam ula 102] - 20

137. The Campan Mallinatan of Sharpened spears [Ekam. ula] - 205

KURUPARAMBARAI.

138. Tirumalisaipiran was deep in yoga and the first three Alvars the Peyar, Poikai and Putam enquired Tirumalicai of his welfare. - 26

139. He left for Tirukutandai - 23

140. He renounced all the other persuasions including Jainism as unworthy and lived thus for 700 [years] stars. He lived thus for 2,300 years medidating in yoga before the image of Peruman and without food and water he lived in the mortal body 4700 years. [18; 29] - 24

141, The Pallavaroyan said that he was anxious to set their master and asked Kanikannar to bring the saint before him. [247] -25.

142. Konganasiddan, alchemist arrived and saw the grandeur of this Alvar. -58

143. In the days of Srivallabadeva Pandya who was ruling from Kudal of southern Madura the king patrolled the town as a watch and he met a brahmin on the pial of a house. [K. P. 35] -64

144. When Tirumangai alvar was constructing the surrounding wall the wall had to cut through the place where Tondradippodi used to prepare garlands to Periaperumal and he built the wall by passing the garden of Tondaradippodi. Tondaradippodi saw this and was overjoyed [K. P. 73] See Kulasekarar. -65

145. Madura Kavi alvar installed Nammalvar in the idol form in Tirumangai. Sadagopan came in procession towards the temple and Tirumangaimannan received him and worshipped [Koiloluku - T. Mankai.] - 68

146. Here comes the Arulmari thus went the procession speaking the glories of Arulmari and then the followers of Sambandar stopped the procession and argued that they should not pass through the place with such pomp where their Sambandan was staying [K. P. 70]. - 69

146-A Nammalvar asked Madurakavi and Vallaba [king] to arrange the marriage of Andal to anyone of the deities of Narayana.

Perialvar met Kulasekarar, Tiruppanalvar Tondaradippodi, Tirumalisai and the first three at Alvar Tirunagari. - 61

DIVYASURI CARITAI.

147. Natamunikal who serves the feet of Mannanar of Viranarayanapuram. -107

148. Natamuni met Parangusadasar the disciple of Madura kavi and enquired if there were scholars who had studied Tiruvaimoli and prabandam verses [K. P. Nata-101] -109

149. Yatavaprakasar and his troupe came in procession afrer worshipping the Perarulalar before Alavandar who asked Nambi about the identification of Ilayalvar among the troupe aud the Nambi pointed out to the tallest person in the centre [K. P. 129 -Ramanuja] Alavandar was the grandson of Natamunikal. -109

150. He [Ramanuja] was born in the saka 939 Pingala. He cursed him to die by dangerous germs Udaiyavar was much delighted to hear the news that the cola had passed by cancer in his neck. [Ilaiya Vaipa 213-26] -160

151. Hearing of the greatness of Udayavar Visnuvardanan the king of the region became an admirer of the saint. [215]. - 160

KOILOLUKU.

152-3 In the court of the king of Gangai' Kondacolapuram on the order of Udayavar Alvar wore the orange robes and went to Gangaikondan with the officers of the king [koilo–102]. - 108

154. After the passing away of Udayavar-Kulottunga cola the son of Krimikanda cola and Pandya visited the temple. (Koilo) -161

GU RUPARAMBARAI (3000).

155. Poikaialvar was born in Tvaparayukam 892-962 Cittarti Aippaci Cukla Attami Tuesday Tiruvonam in Kanci. -26, 30

156. Pudattalvar was born on the next day (Avittam) to that of Poikai alvar in Mallai. - 26

157. Peyalvar was born on the next day [catayam] to that of Budattalvar in Mayilai. -26, 30.

158. Tirumalisaippiran was born in the same year of the first alvars in Tai Krishnapatcam Pratamai Banuvaram maka natcatram in Makicaram. –24

159. Nammalvar was born on the 43rd day of the Kali, Praneti Vaiyaci Purnimai Friday Visakam in Tirukurukai. -74, 75

160. Madurakavi was born in Isvara citrai month cukla caturtaci Friday citra in Tirukoly. 77

161. Kulasekaralvar was born in Parapava Maci cukla tvatasi Friday Punarvasu in Vancikalam. -61, 63

162. Perialvar was born in Krotana Ani cukla Ekatac Sunday Syati in Srivilliputur. -63

163. Andal was born in Nala Ati Cukla Caturtasi Tuesday Palkuni Natcatram in Srivilliputur, –66

164. Tondaradippodi was born in Prapava markali Krishna caturtasi Tuesday and Kettai in Tirumantankudi. -65

165. Tiruppanalvar was born in Tunmati Vriccika month Krishna twitiyai Wednesday Rokini in Uraiyor. -69, 70

166. Tirumangaialvar was born in Nala Vriccika Purnima Thursday Krittikai in Tiruvali city. -68, 302

167. He gave to the world the sacred prapandams Nanmukan Tiruvandadi and Tricanta viruttam - 25

168. They wrote Vaiyam Takali, Anbe Takali and Tirukanden in wise Tamil. - 30

169. He gave to the world the sacred Prabandam Perumal Tirumoli. - 63

170. He composed Tiruppallandu
He gave the sacred prabandam Perialvar Tirumoli. - 65

171. He gave the wreath of Sanga Tamil Tiruppavai and Nacciyar Tirumoli. -66

172. He gave the sacred Prapandams Tirumalai and Tiruppallelucei. -66

173. He gave the sacred Prabantams Periatirumoli. Tirukuruntandagam, Tirunekontandagam, Tiruvelukurunakkai, Cirutirumakal and Periatirumakal. -69

174. He gave the sacred prabandam Amalan adippiran. -70

175. He gave Tiruviruttam, Tiruvasiriyam, Periatiruvantati and Tiruvaimoli. -76

176. Matura Kavikal gave Kanninun Sirutambu. -77

XV CENTURY.

VARAMTARUVAR.

177. He asked the Villiputturan of Saninagar to render the epic Baratam in Tamil as a nector to the ears of the elders in oraer to establish the fame of the poet and patron and the country. [V. P. Payi]. -218

178. The form of virtue the Lord of Kongar Atkondan of Vakkapagai which excels the Alagai in wealth and Amaravati in beauty ruled the whole world merely with the utterance by name. (Payi 21) - 218

179. The great people like the Perukkalar listened to this epic and the son of him Varamtaruvar told this introductton. (V. P. P. 23) - 220)

ARUNAGIRI,

180. Arunagiri who worships the peacock daily (Mayil Viruttam). - 220

181. Titatti Tatti Tatti tir - 219

182. O! Perumal of the Devar who delights the Prautadeva-roya. - 221

183. O! Muruga of the famous mutt of Somanatan who conducts regularly the puja of Arunagirinata. -221

184. O! Perumal you called the harsh poet Egg and got encomiums. -154

VARUNAKULADITTAN MATAL.

185. The generous Kattan like the cloud the Varuna Kuladittan of Nagai (V. M. Invoca.)
Accutaroya Varunakuladittan (469 V. M.) -226

MANAVALAMAMUNI.

186. The nurrantati to the maranmarai of Manavala-mamunivan. (Tiruvai-N-Antati) -229

187. The upatesa tradition of the graceful Tiruvaimolipillai which came to one in succession. (N. R. Matu) -229

SIRRAMBALANADI.

188. Sirrambalanadi who was established at Sirkali Nanti, Sanatkumaran, Satyagnani, Paranjoti (Tattva-Payi). -230

189. Meikandadevan the Lord of Sanbai, Umapaty Sirrambalanati. These are the teachers of the sacred line and we worship their feet.
Those who belong to the line of Meykandar realise the .... (Tukal 1) - 231

190. Living in Valangaimikaman and gave Arivanandasitti XVIII C. (Payi). - 231

TATTVANATAR.

191. Tattvanatar of Sanbainagar commented on the Irupairupahtu and he is one who bows at the feet of Cirrambalanati. - 232

three have contributed much to the growth of religious literature.

(155-7) Guruparambarai prabavam names these three as the first alvars; Poykai of Kanci; Butam of Mallai and Pey of Mailai. There is no difference of opinion regarding the fact that these were the first three alvars among the twelve.

138 The Guruparambarai Prabavam states that the first three met Tirumalicai Alvar who had already been fixed as belonging to VII century A. D. [1] However Dr. S. K. Aiyangar holds that the first Alvars lived in the last Sangam age of II century A. D. He adduces as reason the view that Innilai one of the Kilkanakku works was written by the author Poykai Alvar and that the work belongs to the Sangam age. It is doubtful whether Poykaiyar wrote the Innilai as stated by the learned Professor. There are different views regarding the authorship of this work called Innilai. Probably the edition which Dr. Aiyangar had access to, noted the author of this work as Poykaiyar and the compiler of the work as Madurai Aciriyar. He urges on this ground that the work was evidently an anthology compiled and was not an independent work by a single author. The Kalagam edition of Innilai does not state anyone as the author of Innilai. In the face of these varied sources giving varied particulars about the work it is difficult to attribute it with certainty to Poykaialvar or to any one particular author. Poykaiyar need not necessarily be the Poykaialvar.

Dr. Aiyangar refers to two stanzas from Innilai which Perasiriyar quotes in his commentary on sutra 113 of Tolkappiam as belonging to Butattar. He infers that Perasiriyar might have mistaken Butattar for Pokaialvar.

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1 E. H. O. V. 73.

TATTVAPRAKASAR.

198. Sirrambalanâti of Sirkali is one who places me in eternal bliss. [T. P. Invoca.] -242

ARITADAR.

199. Aritadan of Aritaipati (I. V.) -243

200. We think of the Lord who graced the Krishnaroyar to win at Cinkatri. [I. V.] -243

VEERAKAVI.

201. The Veeran Asukavirajan published the story of Haricandra on the holy banks of Cakkara tank of Pullani in the saka 1446: [Ari-pura] –244

ARULALADASAR.

202. Varatarajan of Nellai town published Vasudeva Katai in the presence of Sriranganata in the saka 1465 supakritu, citrai Thursday and Uttarada. [Paka]. -245

TIRUKURUKAI PERUMALKAVI

203. The Sadaiyan alias Kurukaiperumal published Maranagapporul at the shrine of Udaiyavar in the 727 citrai. (M. A.) -246

CIVAKRAYOKI.

204. Civakrayogi Ativarnasrami (C. C. Com.) - 249

205. I tell the story of Tiruvarur in the Kali 4647 Parapava Mahara........ The saint who wrote Pasupatipasam wrote Sivadarmotram. [Payi] - 247

206. He wrote Tirumalvatipuranam in the saka 1487 Kurotana, Masi. - 250

207. The Gnanaprakasan of Srivilliputtur who graced Darmapuram belonged to Pandimandalam [P. M. C]. -251

KURUGNANASAMBANDAR.

208. The Lord Kamalai Gnanaprakasan performed a miracle of making a green tender fruit as fully riped one and accepted one also as a disciple servant of him. - 251

APATTARANAR.

209. If we worship Gnanasambandan of Kamalai famous for learning we are freed from all that is sinful and it is easy to attain motca. [Puko. r] - 251

MASILAMANI SAMBANDR.

210. We bow at the feet of Masilamani Gnanasambandar the son which spread the rays of wisdom of saivism and which removes the darkness of ignorance. -251

TIRUVORRIYUR GNANAPRAKASAR.

211. The master of Tiruvarur advised one to render the Purana in Tamil. -252

NIRAMBA ALAKIYAR.

212. If the feet of Gnanaprakasan are not there for help it is of no use being proficient in Vedas Akamas in the various arts. [Citti. Com:] -253

GNANAKUTTAN.

213. We got the feet of the master Niramba Alakiyar and it is the eternal bliss. [Pancana. Pu.] -254

SAMBANDAMUNI.

214. Sambandan merchant of Alagai published Arurpuranam in the saka 1514 Pingala Panguni, Uttiram. – 254

215. The Sivaprakasan came in the beautiful form (of a kuru) and transformed my heart of stone into a furit. 254

ATIVIRARAMAN.

216. The king of kings Ativeeraraman - 255

217. The Srivalavel was crowned as the king in the saka 1486 Rattashi, citrai 20th Punarpusam. (Naita Payi). - 256

VARATUNGARAMAN.

218. The king Abiraman was crowned as Viramara in the Kali 4689. - 257

AIYAMPERUMAL SIVANTAKAVI.

219. Aiyampeaumal the son of Velayutan and a cousin of Sivantakavi and a court poet of Vararaman wrote the book of three Tamils for the sake of the learned. (Puru cari) - 258

PARANJOTIMUNI.

220. The Lord named the true servant as Manikkavasagan [Veta vurarkupatesa] -77

VEERAI KAVIRAJAR.

221. The Ellan of Talainagar connected on the Tamil rendering, of Soundaryalakavi by Kaviraja Panditan without mistaking. -260

ELLAPPAR.

222. Sevvai mahibalan (constructed a Kopuram like Kailai to Arunaninatar in the saka 1494. -261

MANAVALADASAR.

223. Manavaladasan who praise Patmanaba pattan Manavaladasan who bows at the feet of Kunavalabattar Venmani Pillai Perumal servant of Vedacaryabattar. -263, 264

REVANA SIDDAR.

224. Revana Siddar of Puliyur. (Aka. r.) -266

225, In order to instruct everyone I wrote Akaratinikantu in the saka 1516. (A. N.) -266

226. Thus says our scripture [M. P. 95 St. com.] - 268

CERAIKAVIRAJAR.

227. The ula written by Cerai Kavirajan (Ka. ula.) - 262

ARAPATTAR.

228. Sarangadeva told it in lakhs, - 268

ARAMVALARTTAN.

229. The feet of Sarangaswami are guard to us. - 268

230. He was donated the Nallur Paruttipattinadu Pinturainadu and lands with a title of Mutalikamindan by Krisnaroya. - 272

ANANDAKUTTAN.

231. The Anandakuttan alias Parimalakavirajan of Veerai wrote the Kalattipuranam in Tamil (Kalatti Pu.) - 269

XVII CENTURY.

SIDDER SIVAPRAKASAR.

232. Meikandasivacaryaswami blessed Arulnandi. Arulnandi blessed Paragnanatesikaswami who blessed Korravan Kudiswami. He blessed Namacivayacittar who blessed Sivaprakasacittar. Sivaprakasacittar blessed Namasivayamurty who blessed Sivaprakasaswami. (Mack. Collections) - 275

233. He was admitted into the order of discipleship of Namasivayaguru of Tiruvaduturai. Sivaprakasa wore Anmalingam for the sake of Ambalavan of Tillai. He went to Royavellore to meet the Chief Minister representative Lingannapattar. (Mac. Coll. Sivab. ra) - 276

234. O! Ganasambanda Desiga of Darumai (Cika. na) - 284

TAMILAKARAN.

235. Tamilakaran the renowned. - 285

236. I bowed at the feet of Gnanasambandan and wrote in ths kollam 808 Kava year, Uttarayana Kumba Cuklapatca. (Pra. Cam.) - 285

BALASUBRAMANYAKAVI.

237. I wrote the greatness of Palani of Katirvelannal in the saka 1550 (1628 A. D.) Palni-Pu.) - 285

238. He is beyond our words Sadasivan the son of Vaitya-nadan. - 286

KUMARAGURUPARAR.

239. O! Masilamani Gnanasambanda it is my request to you. (P. Mum. Kovai). - 283

SIVAPRAKASAR.

240. He wrote the divine plays of Allama with the grace of God Siva in the saka 1574 of Kara year. (Pra. Liai). - 280

AKORADEVAR.

241. Wrote the Akoradevan in figures [Veta Pu.]. - 278

242. Vaityanatan hailing from Kamalai. - 286

243. Vaidyanata Desiker wrote on the request of the most honoured Tiruvengadanadan of Matai who is highly learned and one who rules the world of Tirumal. -286

244. XIII Parimelalagar of Kanci (T. M. C.) -193

245. XII Pukalenti of Kalandai [T. M. C.] - 128

246. Tondaimandalam is the place of Gnanaprakasar the author of Kacci Kalambagam and Manjarippa on Krishnaroya. [T. M. C.] - 240, 290

SUBRAMANIYA DIKSHIDAR.

247. The Prayokavivegam was published in the presence of Ramapatra Dikshitan. [P. V. Payi] - 290

247-A Subramanya Vetiayan of alvar Tirunagar - 290

ISANA DECIKAR.

248. Swaminatan alias Isana Desikan of Nellai. This gives the name and place of Icana Decikar. Swaminatan alais Icana Decikan the discible of Masilamani Ambalavanan of Avaduturai wrote Ilakkanakottu. - 290

TIRUVENGADA NATHAN.

249 Matai where the milk of the buffaloes flow out of its own accord and which the fishes drink. (Γ. Kalam). Those who read the Copanapatal of Tiruvengadanataiyan get the eternal bliss.

The Lord of Matai wrote the Drama of Prabota Cantrotayam for the benefit of all. [P. C. Payi] - 290

COLAMANDALA SADAGAM.

250. Colamandalasadagam Etirnool (St. 95) - 141

251. The Colamandalam where the Vanitatan published the Uttarakandam of Ramayanam. - 139

252. Colamandalam which includes Amilanturai the residence of Irattaiyar (58) - 204

ANTAKAKAVI.

253. The ula poems of Karirajan on this Lord Muruga will melt our hearts. [C. M. P.] PP - 262

KALANDAI KUMARAN.

254. Tiruvancipuranam was written in the saka 1538 of Rattatci.

The Goddess Saraswaty blessed my tongue to sing venbas on the Kavai Vadamalaiyappa Pillai who protected the world like Manu. [V. V] - 291

PAKAI ALAKAPPAN

255. This makes the author Pakai Alakappan a contemporary of Kavai Vadamalaiyappan. - 294

VENRIMALAI KAVI.

256. Cendur Venrimalai Kavirajan (Cen. Pu.) - 294

TIRUMENI KAVI.

256-A The gracious Vadamaliyappan is the guard representative of Tirumalairoyan. - 295

CIRIYA KARIRATNAM.

257. The poet wrote Pulavararrupadai on the Irasai Vadamalai

KANDASAMY PULAVAR.

258. I told the Puspavanapuranam in the saka 1543. - 297

259. Umaru and Kandasamy Pulavar who are admired by the learned praise (the Sitakati) (C. N. Natak) - 299

KADIKAIMUTTU.

260. I wrote the Samudravilasam for the consideration of Venkatesa Rattendran. - 298

261. Till I return getting the garland from Muttirulappa Bupaty. - 298

MUKKUDAL PALLU.

262. Our town is that of Vatamalentran who rules over Cenji kudal and Tanjore. [14- 28)
O ! Cuckoo sing the name of Tirumalaikolundu of Mukkudalpallu. – 300

AMIRTAKAVI.

263. In the mountains of Tevai Regunatan (61) – 49

NARAYANA DIKSHITAR.

264. What to do there is no one to intimate this to the Lord Vadamalaiyappan. – 296

ALAKIYA CIRRAMBALA KAVI.

265. Vijayaragunada Talacingan all wealth would be theirs who seek after your support [Tala–ma] – 293

266. I wrote the Tiruvaiyarrupuranam in Tamil on the advice of Govinda Dishitar a minister of Tanjore king. - 302

NITTANUBUTI.

266-A. 4774 Kali Ananta [Payi] – 302

NATARAJAN.

267. Natarajan wrote the Jatakalankaram in the 1587 Visvavasu. – 302

ARASAKESARI.

268. I rendered the sanskrit of Kaliadasan in Tamil according to the wishes of Pararajasekaran. - 304

269. Saivapanditan wrote Tenkailaipuranam in Tamil on the request of Jagarajasekaran. - 304

ANATARI.

270. Anatari of Vantamil (T. M. C.)

Kacci Veerappan Sevvanti and Tiruvirundan requested me to tell the story in a book (Nakara Caruk 47) -304

PÁNAVIDU TUTU.

271. The Lord Vengadesan son of Tiruvengadanatan. -306

272. Ramappayyan faithful to Visvanata Tirumalendran subdued the sataikhan. -307

273. O ! Ramayya listen to me, a barber is equal to a king. -309

KOILOLUKU.

273-A. In the saka 1347 Manavalamamuni installed Namperumal and therefrom the deity was established there without any disturbance . koilolu 133 -229

IRASAI VATAMALAI.

274. In the Kollam era 882 corresponding to iya month year Vadamalaiyappan wrote Maccapuranam -314.

275. A kovai of 400 stanzas, a Vannam of four kinds of verse famous Nidurpuranam and a world renowned Kalambagam. - 314

TIRUKUDA RAJAPPAR.

276. This is the rewared necklace for my fortune telling to Cinnananjadevan when he covered Citrasabai of Kurralam with gold. [62 K. Kura] – 315

KUMARA DEVAR.

277. The Kumaradevamamuni of Palamalai [Payi]. - 316

278. Sivaprakasa Desikar who was the light of vedas came in the human form and delivered up from the prison of ignorance under his feet bowed santanayakan who blessed Palani muni, we enshirne them in our hear and worship them. [M. Tura Payi]. - 316

SIVAGNANAMUNI.

279. Sivagnanadesikan of Turasai published the Pillaitaml on Kalasai Sengalunir Vinayagar in the saka 1647 Kara, Revati, Friday of kumba month on the 27th day. (P. T. 1968) - 317

CHIDAMBARANATA MUNI.

280. The saint Ambalavanan of Turacai advised that it was good to write a book of sweet tamil on the Padaleeswarar Chidambaranatamuni of Turacai wrote the puranam of Tirupadiripuliyur in 1000 verses of ambrosia.. [Payi] - 320

SIVARAHASYAM.

281. Oppilamani published Sivarahasyam in the days of king Saraboji and in the Hevilambi [Mahara 5th day]. - 322

PALAPATTATAI COKKANATAR.

282. Resting in the hall of Ragnuata Bupala and wearing the clothes by Vijayaragunata Setupaty [63-67] Tevai ula. - 324

MARIMUTTU PILLAI.

283. A good person among them saved me and produced me before Pratap Singh. - 329

SANDU PULAVAR.

284. Santu mahibalan son of Sarkari wrote Mayuragiri kovai on the request of Marutu king. - 330

285. The book Arumporul vilakka nikandu was published on the Friday of Maga of Citrabanu corresponding to 1685 saka 1763 A. D. - 331

286. I bow to the feet of Vadukesan of Sirkali before I translate the greatness of Vedavanam in Tamil from sanskrit in the saka 1690 (Kali 4869) [P. T. 1957] -331

287. Sundaralingamuni wrote the Perunduraipuranam on the advice of Tirucirrambalaguru of Turasai. - 332

PARAMANANDA BARATHI.

288. Barati Dipam of Paramanata Barati who is well known to Vengatanatan Vedian. - 333

SIVASIVA VENBA.

289. Cennimallayyer of Tillai wrote Sivasiva venba in 1690 saka. - 336

290. I am the minister of the court of Rajavirarama Kattabomman who is admired by the kings. T. N. 128 - 335

291. The Mayuratalapuranam was written in the saka 1642 Sarvari, Citrai month.

292. Cirrambalavan son of Subramanian of Kambai wrote Maruturpuranam and published it in the court of Setupaty Ragunatan. - 331

VADAMALAI NIKANDU.

292-A Iswaran the poet wrote Vadamalainikandu in the Kollam 866 (1701 A. D.) -331

STRAY VERSES.

293. I need not tell any more please open the door the honey of the flower the land of yours will open it voluntarily if the Abayan Kulottunkan arrives at your door. The
XII C. Cola Vikrama of perfumed wreaths arrived at your door leave off your anger. You are not of low born; Abaya of the words of Vedam how did you get into the scale to weigh against the dove. (T. N. C. 139, 140) (T. N. C. 24) - 128

294. The Aryasekara of Singai who inscribes his mark on the meru and in the nine Kantis. (Γ. N. C. 148) - 128

295. The cotton cloth worth of even million sterlings would become old and torn on a day but Akalanka my poems would not be old and scrapped on any day (53 T. N. C.) - 131

296. Kambanadan who knows nothing but the rhyme of the bell in temple worship. (T. N. C. 162) -141

297. O! Rudra in your Oranga country the plantain trees never give shoots as they are cut for decorating your processions even before they put forth shoots. (T. N. C. 89) -143

298. On the birthday of Akalangan Accutan the voice of breaking the shackles of the enemies in the capital is more than the voice of the festival drums. (T. P. T. 29) -143

299. O! son who will avoid the fate (T. P. T. 52) -149

300. Antati Kalitturai of Kalappalan Nerkunrravanan. -171

301. This was sung when Ottakkuttar dictated and the
XIII Perasiriyar Neminatar copied. T. N. C. 129) -153, 182, 183

302. The famous Ekambarar Samban of Kanci who inscribed
XIV C. his mark of tiger at all the eight sides (T. N. C. 109) -205

303. The Atkondanayan of Vakkai city the king of Kongu (T. N. C. 107) - 205

304. Our words but the sweet verses of Tolkappia Devar would not be pleasing to the ears of Siva. - 205

305. This is the letter written to Tandi of Nallaru from
XV C. Varadan (T. N. C. 211) - 223

306. I am the Kalamegam who composes tutu in five Nalikais. ula and antati in seven nalikais; Madal and Kovai in ten nalikais; Parani in one day (T. N. C. 221). - 223

307. Saluva Tirumalairoya of Kalyani and the son of Koppayya made me the Kubera the monarch of riches (T. N. C. 206) - 224

308. Sivananti, Meikandanadan Marainanan, Umapaty
XVI. Maccuraivan, Cirramabalanati Tattvaprakasan of Sivapuram. - 242

309. Listed the names of the authors of Tiruvisaippa, Tirumaligaidevar, the famous one, sendan, Karurdevar,

X–XI C Kadavarkon nambi, Kandaradittar Venattadigal Tiruvaliyamudan the famous Purushottamanar, Setiroyar. - 91

310. Sadaiyan lived after the saka 807 then the Kambanadan
XII of Vennainallur published his Ramakatai before the Arangar on the Attami day of Panguni (T. P. T. 7) -144

311. The book of Valluvar, the Tevaram, Tiruvasakam, Tolkappiam, Parimelalagar commentary Periapuranam and Sivagnanasiddiar. (T. N. C. 115)

XIII C These are the works of high order of the Tamil. -194

312. The saivite master of Kanci published Kandapuranam
XI in the saka 700. -1-5

313. The master of Battas arrived and the Pandya praised
VIII him. (Pandya Pattar). -64

314. See 330-A

315. Padikkasu who became great by his verses. -287

316. The Kumaragurupara muni. -282

317. Umaru Pulavar who wrote Sira in Sentamil. (Kirtana-ranjitam) -299

318. —Do—

319. Kadavulmamuni the effieient poet. -321

320. Agastya learnt the Tamil only after drinking the water
XII which cleansed the feet of Parakrama Pandya. (TCC. 23). -128

321. Some hold that the poems were of the son of Kurukur but I will claim them to the words of my mother. (TCC. 84) -131

322. She stretched her both legs against me and when she saw Kamban she folded one leg and again she folded another leg before Pukalenti. (TCC. 28) -131

323. Composed on the cola Parandaka: (TCC. 104)
Though Parandaka was a king his qualities of a cow-boy have not dropped, he drives out the rival kings with the same hands with which he drives the cattle. -132

324. While the lands of Maran of Korkai Kulasekaran which knocked at the door was turned into gold O !mild breeze why do you knock at the door again. (TCC. 10) -143

325. The poet Kalamegam (the black cloud) started to shower in torrents with the lightning and thunder in the minds of the poets (TCC. 67) - 223,

326. O! Siva of Kumbakonam who bent the bow of mountain. O! the Lord of Mokur who killed the Hiranya and hundred others and destroyed the grove. (TCC. 164, 172) - 223

327. In the inn of the Kattan of Nagai rice will arrive only in the sunset, the food will be prepared out of it at the midnight and it will be served to the guests only in the next morning (TCC. 71 page) - 226

328. This was written when Villiputturar passed screening himself from the view of the temple of Siva (TCC). - 219

329. O! the light of utter ignorance Supradipa those who bring out toddy from the palm tree do not drink it and those who make chappels do not walk in the streets wearing them. (TCC). - 324

330. The Tirumal cannot be equal to opplilamalava because the worlds measured by Tirumal are only three but bounty measured out by malava Krishna are countless (TCC. 163) -292

330-A Setupaty Kattamuttu Ramalingadorai was the lion and Muttirulappan his minister was the tiger (TCC. 499) -324

331. O! Aranga victorious in all sides the cranes doves and other birds will roam for food; I don't roam when you are in my side. (TCC. 2) -328

332. Appar lived in this world for 81 years Vatavurar 32 years, Sundarar 18 years, Gnanasambantar 16 years. (P. T. 1877) -18

333. The Culamani written by Tolamoli. (P. T. 2026) -41

334. The Makkatai of Konguvel (P. T. 2013) -47

335. Jayamkondan for Parani (P. T. 1804) - 125

336. My native place is Tipankuti where all the evil deeds like toddy drinking, lying, killing, theft etc., are abandoned and the book of morals was written.

XII This was sung when Jayamkondar was questioned about his native place. (P. T. 180). - 125

337-8. Auvai for Poridge (P. T. 1803). - 130, 134, 134

339. Kuttan coming from Malari (P. T. 1483) - 138

340. Ottakuttan who serves Sankaran Sataiyan of Putuvai (P. T. 1471) - 142

341. This is Inaiyaramarban my brother and a brother of Sankaraman and the son of Kamban [Kantan] 'Kantan of elephants arrived at your door O! Lady please open the door. [P. T. 1136] - 142

342. Sataiyan given by Putuvai Sankaran the God of beneficience. - 142

343. This is written by Kulottungan who gifted gold ot Kamban for • preventing the flood of Kaveri by the miraculous powers of his poems from overflowing the banks. (P. T. 1142) –143

344. The son of Adittan of Muvalor of Tiruvalundurnad wrote the story of Kakuttan after the saka 1100 (P. T. 1519) –143

345. Naccinarkiniyar explained (commented on) the great Tolkappiam Pattupattu. Kalitokai; twenty verses of Kuruntokai and Cintamani of Tiruttakamamuni. (P. T. 1551) –182, 187.

346. Darumar, Manakkudava, Damattar, naccar, Pariti, Parimelalagar, Mallar, Pariperumal, Kalingar - these are the scholars who commented on the Tirukkural (P. T. 1538) –190

347. The river of rivers is Kaveri and the king of kings is Cola. "Half the stanza was sung by Poyyamoli and the other half by Auvai. (P. T. 1954) –154

348. Kalamegam for Vasai (P. T. 1804)

XV Kalamegam for Asu (P. T. 1803) –224

349. Arunagiri for versification [P. T. 1802]. – 222

350. I am the Kalamegam who swallowed the whole sea of grammar and literature. [P. T. 1795] – 224

351. O! Parakrama the dark cloud of Krishna who dances on the Lord of Kalinga etc. [P. T. 927]. – 228

352. The Villi who cuts out the ears and the tongue of the rival poets is no more. [P. T. 1641]. – 219

353. I swear on the Krisnadevaroya on the Vadamalaiyan Don't bring down the flag. [P. T. 1637]. - 242

354. O ! Krishnaroya this damsel lost her saree and her bangles dropped off and got exhausted as the defeated Ottiyavan. [P. T. 1242]. - 244

355. Abiraman Varatungaraman [P. T. 1627] - 257

356. The enlightened Sivaprakasa :Adigal[P. T. 1944]. - 280

357. Sivantelundan Mallai Pallavaroyar is the patron of the poetic Tamil. (P. T. 1275) -287

358. Tayumanava got into union with Siva on the Visagam of Tai month of saka 1581 Supakritu (P. T. 1965). -301

359. The poems of Viraragavan who wrote Tiruvarur ula are real poems but those of others are stones and not poems (P. T. 1681) -293

360. The cloud of poet Viraragava poured down in this world and went to the heaven to pour down there also (P. T, 1686) -305

361. This is the epistle written by Saravanaperumal to Vijayaragunata Tondaiman. (P. T. 1789) -305

362. Two were born with the name Viraragavan one of them arrived at a deer and lost his fame and the other arrived at many arts and got fame. (P. T. 1677). -305

363. Sokkan of Arasur told the Kudantaipuranam in the days of Sakaji. (P. T. 1952). -308

364. This is the epistle written by Padikkasu and let Talavai
XVII Ragunatasetupaty read this with great joy. - 287

364-A Seetakati is the Lord who is ready to give food even in the severe famine when the costs of gold and paddy are the same. (P. T. 1306).

365. Be kind enough to give me gifts O! Rama Sivilimara Pandya Varadayya.

In the presence of Kavirajan the Unnamulai Ellan always retreats to the dark corners. (P. T. 1623) - 262

366. This is the epistle to Tirumalaya appayyan from the poet Veeraragavan it is by his request that I wrote
XVII Vadasailapuranam. (P. T. 1251) - 292

367. The day of Sivagnanadevan's leaving the body (demise) was that of Ayilyam of Meta month of Vicvavasu
XVIII (P. T. 1971). - 317

368. After spreading in fame, of Namasivayan of Turasai settling in Kacci: and after dispelling the inner darkness of the disciples Kacciappa Desikan attained motca. (P. T. 1977) in the saka 1712 Satarana Sitrai month 11th day. -320

369. Anandaranga we met when we walked towards you for Puduvai city good omens by divine eagle flying in the left and Narayanan bird in the right and thereby saw your smiling face and necessary gifts. (P. T.PP 309)

370. Even the Parrots-chant the name of Anandarangan of Perambur then why not the people of the country do that? (P. T. 1358) -328

371. ....in the country of Anandarangan; Setupaty Ragunatan the friend, (P. T. 1360) 1292 -329

INSCRIPTIONS.

372. The wisdom of Gunaparan who worships the Lingam
VII may flourish long with the enlightenment from the Lingam which converted him from the rival faith. (T. V. II 70) PP-14

373. Kandasenan the son of Vayandapiri king and subordinate chieftain of Pakappituku, Lalitankuram Saturmalla Gunaparan alias Mahendrapottarasan built this Devakulam (Vallam Caritram) -14

374. Nam Tevarattu Tirupatiyam patum Peruman (S. I. I. VIII 260) Akalanka Piriyan. Tevarattu Tirupatiyam ceyyum Ambalattadi; Tirumurai Tevara Selvar madam; Tirumurai Devara Selvar kugai. (S. I. I. III). -20, 21

375. If in the Krita (age) kings like Dushyanta who saw the Gods and were engaged by saint like Kanva would hear a heavenly voice without body that is not the matter of wonder but ah! this is extremely astonishing that Sribara has heard that voice in the kali age which good qualities keep aloof. (Dr. Dorai Arangan). -35

376. Narendrapottaraiyan king of Tondai garlands built the Siva temple Satrumallesvaram in the south of Venbedu: (E. I. 12-225) -59

377. Chased the Kadavan into the jungles. (Vel. Gr.) PP-37

378. The king of kings...................the descendant of the southern kings Maran of the chariots (V. G.) Neduncadaiyan of the shining long crown ruled from the mansions of gems at kudal with the Goddess of the lotus appreciated the greatness of his preceptor and became a staunch vaisnavite. (Sri. Gr.) PP–64

379. In the IV and V regnal years of Nantivarman of Pallava dynasty Kamban Avaiyan of Alambakkam completed constructing the big wall callcd Marpituku big wall of Tiruvellarai Tennur. (Kandar kana ula kattil) (S. I. I. XI– 154-6) –70

380. These state that these verses were sung on one Muttaraiyan by the following poets and that one Tambirantolan Manakkancaran served the temple of Pidari constructed by the Muttaraiyan. – 71

381–2. Perumpiduku Muttaraiyan Suvaran Maran constructed this Pidari temple. His victories and names of the poets who sang him are inscribed on these pillars. (S. T. 6–612). Aniruttar and Kuravan Ilampuranar. – 71

383. This is the image of Tambiran Tolan Manakkancaran who served had sung the temple. M. E. R. 255/1916. –72

384. The Velvikudi was renamed as Srivaramangalam and was donated as a Bramadeyam to Sujja Pattar who was a master of the scriptures (T. V. II – 194). PP – 72

385. He performed yagas in the Potiyil of Agastya and shone as a scholar. - 88

386. This venba was composed by Perumanadigal. S. I. XII 94. - 87
The saint Ilamkandaman teacher of Madurai and one who saw God in the days of Srivallaba. -87

387. That this was written in the years of Pandya Srivallaba (M. E. R. 365/1904) (815-862) is mentioned in the verse itself. -87

388. Darmartta Kama Pari nivirti Saka Sintamani Sul aman Kavinam Sulamani namasarya kavi Srivaratadeva (E. I. 3 - 190) - 42

389. One who realised the truth and the six religions and who learnt the three Tamils and Sanskrit, morals puranas and Patancalam. (M. E. R. 626/1926). -88

390. The king of minavar Rajasingam Vikatapatalan from the capital city which was constructed by him beside the fame of Rajasinga. (Cin. Gr.) -97

391. In the 33rd regnal year of Rajakesarivarman Rajadirajadevar........he got a Tamil Parani and chased the Vaccayan. S. I. I. VII - 10; -46. 115

392. In the regnal year 13th of Tribuvana Cakravarti Kulottunga cola devar. I wrote poems on the Tiru-cirrambala mudaiyan Vetavanamudaiyan and got a

reward of a gift of a village Kudikadu Irumpudi. P. I. 128. -116

393. In the 6th regnal year of Kopparakesari Rajarajesvaradevar..................the santikuttan Tiruvelan Tirumutukunran and his family were given Tuni Paddy daily for his performance of Rajarajesvara natakam in the temple of Rajajesvaram (S. I. I. II 306 - 7). -116

394. In the 21st regnal year of Arumoli of Kaviri (Cola) country Gunaviran of Vaikai who is worshipped by the kings constructed channels and shutters and grew paddy on both sides of the river Vaigai and mountains (S. I. I. I 66)

395. In the regnal year 27th of Sri Rajarajesvaradevar one Kamban mahibala Muvendavelan gave 100 pon for a lingam and nearly 100 Kalanru of silver for the platform in the temple of Tirukoilur. S. I. I. VII-863. -117

396. In the days of Arulmoli one Kamban Vidividangan donated cows to the Siva of Kovalur. -117

397. Viram Tunaiyagavum Tyagame Aniyagavum
These grant and the verse of Uyyakondan Tirumalai were made in the 5th year of Virarajendran (1068 A. D.) (S.I I. IV 545) -117

398. In the days of Virarajendra cola one Sivalokanatan arranged some facilities for the temple of Tiruvenkadu. - 118

399. He the Viramaran conquered the Indra and the Mavaliraman (S. I. I. IV 348. A.) - 118

400. The cola colakulavalli in the saka 1018 mulam day (S. I. I. IV 621) - 118

401. In the 25th year of Abayan a continuous lamp was installed in the Siva temple of Karambai (S. I. I. IV 1338). - 118

402. The wealthy Puttan Rajasingan built a mandapam for the Siva of Tindisvaram S. I. VII 837. - 119

403. The divine eagle banner of Mavalivanan represents the banners of Cera, Cola and Pandya. (P. I. 674) - 119

404. Pukal Matu vilanga Jayamatu Virumba. S. I. VII - 484 - 119

405. The desendant of the king who established Amutasakarar in Sirukunranadu and arranged composing the Karigai. (E. I. 13 - 64 - 69). -97

406. In the regnal year of 46 of Kulottunga Cola (1116 A. D.) the king of Karikaikulattur who compiled and collected the long Tamil of Amidasakaran (Ep. Ind. XIII-64-69). -97

407. The saint Sekkilar alias Ramadevan Uttamacola Pallavaroya of Kunrattur of Kunratturnad Jayamkonda-

colamandalam donated 90 goats for perpetual lamps. (1167) M. E. R. 95/1920 S. T. K. 72). –135

408. Tyakavinotanallur - S. I. VIII 254.
The Tyagabannar and the title of Tyakavinotan. –145, 146

409. Vannia malaiyaman under the orders of Rajarajasetiroyar purchased some lands from the councillors of Tirukkoilur and gave them to Tiruvarangattamutanar of Mungirkudi in the III Year of Kulottunga III 1181 A. D M. E. R. 365/1921. –162

410. Nerkunram kilar Kalappalarajar of Nerkunram of Jayamkonta colamandalam installed some lands for the temple by Pukalur Siva in the 48th year of Kulottunga I 1119 A. D. (M. E. R. 96/1926–7). – 171

411. In the VI year (1124 A. D.) of Vikramacoladevar the servant doing renovational works purchased lands from us for the deity of Pallisaram of Caturvetimangalam of Bramadesam. – 165

412. In the regnal year 49th of Kulottunga Coladevar (these) lands were given tax free to Parasamayakolari mamuni Veerai Talaivan for his writing the books Attatasapuranam and Kannivanapuranam. (S. I. VII – 752) – 172

413. The Pallava is coming in procession with the daughter of Apayan so that decorate the town with the wreaths and Pearls O! citizens.

In the 43rd year of Jayataran the Rajarajan kuntavai roofed the Tillai temple with gold (S. I. XII-10) - 172

414. Virasekara Kadavaroya started from the Kandaratittan gate and defeated the aduceman and (kudal) Pandya in saka 1108 Atimonth (1186 A. D.) (S. I. XII 263) - 172

415. Vikrama Gangan of the Victorious won after saka 1120 (1198 A. D.) -173

416. In the saka 1042 which corresponds to the 2nd regnal year of Sri Rajaraja Vikrama Cola Deva of (Pumakal punara pukalatu valara) (E. I. 10-9) -173

417. In the saka 1101-Vikari (1179 A. D.) E. C. 10.83. -173

418-9 The sharp speared Kotandaraman Kulottungan (S. I. IV-853) -173

420. He installed the image of Sarasvaty devi the Ovatakuttar grandson of the emperor of poets who belonged to Malari M. E. R. 109/1927-28. -138

421. In the XVI year of Tribuvana Cakravarti Rajarajadevar this inscription was made on Tiruvennainallur Meikandadevar Urutaiyaperumalana etuttadu valiya velan. (S. I. I. VIII 74) -164

422. XIII Senavaraiyar of Arrur (1276 A. D.) M. E. R. 465/1929-30., -184

423. The newly imigrated Senavaraiyar of Parantakanallar of Milalaikurram; Senavaraiyan Alakkappiran of Parantakanallar. (1280 A. D. (M. E. R. 467; 468/1929 -185

424. From Parimelalakiya tatar alias Vantuvaraiperumal in the 27th year of Vijayakandagopalan (1272 A. D.) they got a garden and gave it to the temple of Arulalaperumal (S. I. IV. -291) -194

425. In the 8th regnal year of Rajarajadevar, the king Pottaiappicolan Putoli of Maturantakan built this mandapam (Mutt) M. E. R. 622-29. -206

426. If we try to tell the services of Kataram Kopperum Sinkam to the Perumal of Arunamalvarai (S. I. VIII 69) -207

427. Sri Kopperumcinkan the emperor of all the world defeated the cola at Tellaru and imprisoned him (E. I. 1-29) -207

428. The Vikrama Pandya of the first bannor will not accept the elephants from the subordinate being because they are not the elephants of Indra with white colour and four tusks. 'The bounteous Buvanekaviran the king of Korkai of the fertile fields. (S. T. 493-4) -297

429. Hail the king who covered the temple with gold; Hail he who covered all the nations, Hail he the king Sundara Pandya. (S. I. VI.) - 208·

430. The Sundara Pandya the furious elephant weighed himself for gold and pearls and gifted them away. "The Sundara Pandya of the Sentamil killed the Kandagopala in the sword fight and then ruled the country praised by the Gopala's brothers. This fact is spread in the 14 worlds. (S. I. IV – 618–20) - 208

431. The Maran of victory got angered and smashed all the pillars of the Kaviri (cola) country but the 16 pillars of the pattinapalai mandapam. (S. T. 41) - 208

432. The gift of Rajakandgaopalan was such that no one is spared who had not enjoyed his gifts who had not dined with him and who had not praised him. (Tirupati Ins. 1-80). - 209

433. Kariamanikkalvan Virapandya Kalingaroyan of Kappalur Ulakalanta colanallur of Mutturkurram. (S. I. IV 112) - 209

434. In the 23rd regnal year of Tribuvana Cakravarti Sri Rajarajadevar Pattiyar Poyan Perunkan Manian built a hall mandapam platform etc., in the temple of Makaral of Eyil Kottam of Jayamkondacolamandalam. (S. I. VII. 437).

Tribuvana Cakravarti Rajarajadevar was Rajaraja III. His 23rd regnal year was 1239 A. D. -210

435. In the saka 137 (144 A. D.) Srimuka year caluva Tirumalai Roya son of Caluva Kopparaja worshipped the Goddess deity Akilandanayagi by presenting a gift of a golden medal Pattakkam. 'In the saka 1385 (1463 A. D.) caluva Tirumalaideva Maharaja Caluva Kopatimma nirpatir Huyacciram. (M. E. R. 67/1903. S. I. IV 145). -224

436. The hero of heroes and the son of the black Lord, the victor of victors the Atkondadevan Gangeyan of militant long spears. (After 1243 A. D.) (S. I. VIII 39-41) -218

437. To the Somanatajiyar the manager in charge of this mutt temple. (1370 A. D.) The temple and mutt of Puttur were given. M. E. R. 56-1900. -221

438. Danapal the hero of Matai established the temple including Muruga and his spouses and an oxen to the Siva of Durvasapuram in the saka 1377 (1455 A. D.) Tatu, Vaikasi, 27th (P. I. 795). - 235

439. The Arikesari Parakrama built the Siva temple of Tenkasi in the caka 1368 (1446 A. D.) Vaikaci 10th. (Travan. Ins. 1-96). - 235

440. Ceraman Perumal Vanci Marttandan - Pakutakav (S. T. 4-251). - 235

441. Manavaikuttan - Pandiperumal arranged festival to Tiruvatavuror at Koilpatti in the saka 1420 (1498 A. D.) (P. I. 838). - 236

442. This is the (right) grant made to Gnanaprakasapandaram Tiruvarur by Virupatcanayaga under the orders of Krisnarajayyan son of Ramarajayyon in the saka 1482 (1560 A. D.) Routri, Ani, 4th day of Sadasivaroyar. (S. S. D. 16.) - 238

443. The Srivalavel was crowned as the king in the saka 1486, (1564 A. D.) Rattatci, Citrai 20th Punarpusam. (See Source 217). - 256

444. The Ramanatamuni established the hall in the saka 1520 1598 A. E.).)Tam. San. Ins. 58) – 272

445. The Alagan Adiveeraraman gifted this free from all taxes. (S. T. 4-120). –272

446. The Veeravel Kulasekara celiyan was crowned in the saka 1474 (1552 A. D.) Paritapi citrai (Travan. Ins. 1. 105). –272

447. Anantavirya Vamanamuni the temple priest and store keeper of the Tirulokyanatar temple of Tiruparutti kunram in the saka 1440 (1518 A. D.) (S. I. IV 102) –204

448. In the saka 1521 (1599 A. D.) Sarvari citrai this was donated . by Tirumalai Navanambi Gangeyon of Morur (K. M. C. 76). PP-271

449 In the saka 1555 (1633 A. D.) of Pramotuta Tai first day Tiruvengadanatar the representative of Visvanatanaikken and Tiruvengadanaikken exempted Sankara Barati Tambiran of Manditope from 20 pons of tax....which was imposed of Jayavira Namaraja........ M. E. R. 288-9/1928. -289

450. In the saka 1575 (1953 A. D.) of Kollam 829 Vijaya Tai 23rd Punarpusam the swami returned to grace the Visvanatanaikken Tirumalainaikken and Vadamalaiyappan. (S. S. D. XVII). -294

451. Sekkilar Ariyanayanar of Tondaimandalam donated lands in the saka 1534 in honour of Jadilavarman Varatunga Virapandya Vengatapparoyar Visvanatanaikken Muttuvirappa naikka Cevvantinata Pillai and Tiruviruntanata pillai.........M. E. R. 348/29-30. -354

452. Tennan Vijayaragunata Setupaty donated lands to the Siva until the sun and moon last in the horizon. P. I. 1010. -311

453. Tiruvikraman of Mullaimangalam built a mandapam in the Kollam 795 of 1620 A. D. (Travan Ins. 6.2). PP-311

454. I, the king Muttuvijayaranga cokkanata Nayaka gave this grant in the saka 1640 of kȯllam era 891 (Tai manth) 11th to Rajappa Kavi of Tirukurralam for his writting and publishing the Kuravanci on the presiding deity.

Tirukurralanataswami. (S. T. K. 193). PP-314

II Part

SURVEY OF THE SOURCES

A SURVEY OF THE SOURCES FOR THE HISTORY OF TAMIL LITERATURE.

INTRODUCTION.

The purpose of this work is to collect all the available materials from various sources and to enumerate and interpret the genuine features of the materials in the light of modern scientific study of Tamil Literature.

The sources provide facts and figures for fixing up the time and date of the poets and their works.

The facts gathered from these sources have been variously interpreted by various scholars. The details of such interpretations will be apparent in the body of this thesis Some of these interpretations are highly imaginative. Enthusiasm, patriotism and prestige have exaggerated the facts to some extent.

Traditional scholars who fixed the time and date of the poets and their works on the basis of mythology differ among themselves often by thousands of years. The dates of Nammalvar and Tolkappiar according to the mythological scholars go back to the beginnings of Kali era (5,000 years) and 7,000 years respectively. Historians differ among themselves in interpreting the sources and assigning dates to the poets and their works. Religious susceptibility or fervour has also been one of the causes though unconscious, of overexaggeration and underestimation of the sources of the

different religious sects. Saivites would desire to fix a book of their religion earlier than a book of the similar category of the Vaishnavas and vice-versa. For example Nambiandar and Natamunikal seem to have lived in the same (XI) century but the Saivities wanted to trace Nambiandar back to the X century as the Vaishnavites assign Natamunikal to the X century. The Vaishnavites want to put Kamban before Sekkilar and Kacchiappa Sivacharyar.

History is a science in the sense that it is a systematic and truthful narrative of the past, based upon scientific methods of ascertaining facts. The dates and events are to be examined scientifically and the truth sifted out carefully. It is not justifiable to state that the Tamils had no historical sense though they did not write books of history or treat history as a special subject. Tamil grammers like Nannul require that the introduction of any book should contain particulars about the time and place of the author and the writing. A book without an introduction is not to be treated as a book at all (Payiram illatu Panuvalanre) and some of these introductions mention the patron king in whose time the book was composed. Histroical materials are intermingled or lie deep in the writings of the ancient Tamil scholars and poets. They were not completely unearthed and scrutinised by historians. A word or a line of Jivakacintamani can be of much value to a reserarch scholar who is groping for the historical sources of that work: (for example the mention of Pallavar in this work.) The Tamils had adopted Kali era, Kollam and Satavakana Sakaptams for the reckoning of dates. In inscriptions they used the regnal years of the kings for the events which took place in their periods. In the later centuries after the XV, Saka years of the publication of the book or the patron or the king of the period was generally noted in the introductory verses of the book, and what is more is that chronological diaries like

KOILOLUGU and chronological histories like GURU-PARAMBARAI are landmarks to prove the historical sense and traditions of the Tamils. The sources gathered serve to determine the chronology of the literary works. "The principal sources for the history of the Madura Nayakship are native chronicles and memoirs which are a growth of later times. Though they have not the value of contemporary evidence they can be taken to reflect genuine local tradition. Thus they are at best second hand evidence probably too remote to interfere with proper historical estimate. Though some of them cannot stand even strict internal criticism their usefulness in investing history with real flesh and blood cannot be overlooked; but they must be utilised with much caution" — R. S. Aiyar : Nayaks — 33. This is equally true of *Koilolugu and Guruparambarais.

Without chronology the historian whether of literature or of anything else is like a ship without a rudder. Only after assigning a poet or a book to a particular date it will be possible to evaluate the work correctly. The more exact the date of happenings, the surer is the foundation of history and the greater is the solidity of its superstructure.

Mr. V. A. Smith observes that the obstacles which prevented for so many years the construction of a continuous narrative of early Indian history are due not so much to the deficiency of material as to the lack of definite chronology. This is applicable to the history of Tamil literature as well. An attempt has been made in this thesis to remove the obstacles mentioned by Smith by collecting all the available sources to fix up the chronology as far as possible under the present

* See Koilolugu — XVII Cen : Guruparambarais XIII-XIV Cen; Introduction VIII Cen.

conditions though it must be admitted that there are still many points that have to be definitely fixed.

The sources now collected and surveyed fall under the following divisions: Primary sources, Secondary sources.

I The works of an author contain internal evidence about the author and each of his works form an important source for particulars regarding the chronology and life of the author. Tirumangai mentions Vairamekan a Pallava of the VIII century.

II References in the works of contemporary and subsequent authors have been sought with care. It has been passible to collect materials as sources for determining dates from contemporary authors and events.

III Among the available sources, external sources are confirmed by the evidence of internal sources. Here the internal source is more reliable and preferable. As for the date of Sambandar a line of Tevaram is more perferable than the evidence of Periyapuranam. Literary evidence is of immense help in fixing the dates. Inscriptional evidences and contemporary histories help to understand the literary evidence better. The mention of Nedumaran of VII century by Sundarar in his Tevaram is an internal source. This has been endorsed by Sekkilar in his Periyapuranam in the XII century. Additional sources will be a help either to accept or to reject the conclusions arrived at with limited sources. Additional source here means a source which endorses or supports the same fact. Kamban mentions a cola as Apayan in his Ramayana and in the occasional verses. A critical study of these voluminous works amply repay the patient labour of research.

Some of the external sources referred to by scholars who had worked in this field are now lost. But the observations of these scholars who examined the works at first hand still exist.

As there is no other means of getting at the original works referred to by thêm, their statements are to be relied on. The date of Ulakaniti (of XVIII) may be shown as an example.

Where there are no internal or introductional sources the editorial preface or the introductory narration of the particular edition of a book (for example Kurukur Pallu-XVII) furnish clues and have to be treated as research materials. Genealogy preserved by some groups and Gazetteers are of immense help in this way. Puranams and minor prabandams play not a little part in drawing the traditional portraits of life of the poets. In the case of not getting any source of such kind at all as discussed above there are some catalogues and list of books for our reference to ascertain that a certain book with that name had been in existence (for example Tirucirrambalarahasyam — of XVIII).

Tradition plays no unimportant part in the survey of sources of any history. It is no doubt true that it is mixed up with much exaggerated and fanciful narration. When tradition is carefully sifted and especially when it is corroborated by other external evidences, it can prove to be a very fertile and reliable source for history.

In addition to old sources such as Tamil Navalar caritai, Tani - ceyyul cintamani and Peruntokai have brought together for ready reference many important and reliable poems of evidence. These occasional or stray individual poems of the poets collected in the * TAMIL NAVALAR CARITAI, TANI CEYYUL CINTAMANI, PERUNTOKAI and Tanipatal tirattu have also been surveyed with care. Corroborations have been sought for in contemporary literature also.

* See Introduction : XII Century.

The colophons to these individual poems which supply much useful informations regarding the authors and their patrons have also been brought under this survey. Prof. K. A. N. Sastri observes in his sources for the colas. 'It is from these colophons and rarely from the texts and the poems themselves we can gather the names of many kings and chieftains and of the poets and poetesses patronised by them'. This is equally true of the colophons and the occasional songs which form the sources examined in this thesis.

Inscriptions form the bedrock of chronology. The historical introduction in the inscriptions of a particular king helps the historian in fixing the date of the king. Tamil poets of the middle and the ancient ages have always been patronised by kings and chieftains and there is a lot of references to these patrons in the works of the poets patronised. There is thus a historic link between the patrons and the poets and their works. But for the valuable materials supplied by the inscriptions the history of literature will be spineless. "Inscriptions per se cannot claim any invariable superiority over the literary sources. They can only give us dry bones of history. It is the function of literary accounts to make them real and living" — (Nayakas 39). The prose and poems of these inscriptions have also added to the bulk of the literature and increased the number of authors and poets. The relevant inscriptions have all been duly surveyed in this thesis. Inscriptions in some cases contain poems. They have been included in this survey of literature.

The puranams and mandalasatakams have also been critically examined as sources for tradition. It is well known that no puranam comes into existence without a basic historic fact which is of course buried under overwhelming mythology. Though used with the greatest discrimination this source can

only furnish very general and meagre information as genealogical lists, chronological details, and disconnected facts. Mandalasatakams though subject to a fervour of a local patriotism leading to exaggeration and overstatements they are far better than the puranams and contain much valuable historical materials. As Purgitar said, Puranams if treated properly, and when seen in the light of corroborating factors, deserve to be classed as valid sources even though they were written many centuries later.

These sources collected are presented authorwise and centurywise. Arranged thus they throw clear light upon the creation and development of literature. The authors or books come up for discussion in the chronological order. The sources of each poet are discussed one by one and a general survey of his works is made at the last part of each chapter.

Particulars about the name, place, time and works (of the authors) that cannot be testified by proper evidences (sources) are not taken into consideration.

There are several works (of some authors) which are not fully known to the students of literature, because of the lack of specialisation in the field of history of Tamil literature. Mentions have been made about those works in the prefaces of the editions and in the catalogues and no other source is available for this study. In such cases catalogue numbers and the name of the publications have been given. The lexicographies and grammers are also in the form of verses though they are an inferior form of composition when compared with the poetic works. They have not therefore been excluded from the purview of this thesis.

The history of Tamil literature dates from the V century before Xian era to this day of the XX century. But since I have made a detailed study of literature of the dark period of 300-600 A. D. in my thesis for M. Litt. of the Annamalai University, it is not repeated in this thesis. The latest centuries, the XIX and the XX, may be called the modern age of Tamil literature and the sources for these two centuries are more or less clear and have been dealt with by many. This thesis is therefore confined to the twelve centuries from the VII to XVIII.

A few points of the findings of my M. Litt. research may be useful in prefacing and explaining the subject discussed in the present thesis and they are given here. Tirumurugarrupatai of Pattupattu; Paripatal and Kalittokai of Ettutọkai, the eighteen Kilkanakkus, Manimekalai and Tirumantiram were the contribution of three centuries dealt with in my M. Litt. thesis. That a new Sangam (the IV Sangam) in the model of the early three Tamil Sangams flourished at the later part of this period and that it gave inspiration or impetus to the creation of many of the works mentioned above have been explained in that thesis. This research tries to discuss the following points with available resources and throws some light on the unearthed materials in the history of Tamil literature. It also tries to give a critical account of the lives (name, place and time) and the contribution of the poets. The new contributions attempted in this research in brief are given below:

The sources collected have brought to light about 700 works which have not been included so far in the history of Tamil literature. (See 'Conclusion')

Mackenzie collections and inscriptions surveyed, also have revealed many new works which have not hitherto been brought to notice in any history of literature.

Many dates especially of the Alvars and Vaishnavite Saints have been calculated with the help of *Ephemeris.

New identifications of authors and patrons whose identity has been doubtful have been determined by the sources.

The dates of many authors and patrons have been established or altered in the new light thrown by the new sources collected.

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* Ephemeris: See Conclusion; Introduction - VIII Century.

VII CENTURY.

Introduction And The Sources.

THE VII century with which this thesis opens marks an important stage in the history of Tamil literature. This was an age of the revival and rejuvenation of Literature and Religions [Saivism and Vaishnavism, the two great religions] of the Tamil country. The great Bakti movement of the above religions flooded the Tamil country. The life of the people which was intensely religious is reflected in the literature of this period. Thousands of divine songs or religious hymns contributed by the Saiva and Vaishnava saints formed almost half of the bulk of the literature of this period.

Reputed monarchs like Mahendravarman and Nedumaran (alias Kunpandya) encouraged and patronised the poets by all means.

The Saint Poets took crusades against the rivals (jains) to create new kinds of religious poems. Grammers, lexicons and prabandams were written and thus an all round growth of literature is seen in this era though the emphasis was on the side of religion. Epics were attempted even by the jains. There was a wave of religious renaissance in the whole of India in this period. Guptas led the movement of revival in the north while the Saivite and Vaishnavite hymnists led the same in the south.

Jainism was on the ascendancy in the country and influenced the people and princes in the beginning of the century but towards the close it was on the wane and was discouraged and eventually suppressed. Thereafter the jains are understood

to have * migrated to where they continued their religious and literary endeavours.

A new Tamil Sangam mentioned by Appar in his Tevaram was founded in the last part of the VI century and it might have lasted till the beginning of the following century. Appar states that in this Sangam the Darumi was awarded a golden purse for the poem he produced before the Sangam. This Sangam is mentioned in the Kalladam and Tiruvilaiyadalpuranam also. ‡ Till now scholars were identifying this Sangam with the Vajranandi Sangam of the later V century. * * But this is a Saivite Sangam different from that of Vajranandi. Nakkirar of this Sangam has mentioned in his /Kailaipati Kalattipati andati Chenkannan and the son of Vyakrapatar both of whom had lived after the V century A. D. Patanjali the contemporary of Vyakrapatar is taken upto the VI century A.D.

Another noteworthy thing about this Sangam as referred to by Kalladam was that it recognised the Tirukkural of Tiruvalluvar and composed verses in its praise which were called Tiruvalluvamalai. All the forty nine members of the Sangam each composed a venba for that Tiruvalluvamalai. Ceettalai Chattanar the author of the epic Manimekalai also seems to have written a stanza of Valluvamalai. Thus he had been a member of this sangam. Cattanar has narrated a history of Aravana adikal as a great buddhist teacher in Manimekalai. Aravana adikal is a Tamil form of Darmapala and therefore Aravanar is identified with the famous Buddhist of Kanci *who was a Vice-Chancellor of the University of Nalanda about the end of VI century A. D. From this it is inferred that this

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* Gangas: K. Rao, 202.

‡Maraimalai Adikal-Manikkavasakar and his date

* * H. O. T: P. T. S. 248-51 I st: 32: 81

* H. O. I.: R. S. Aiyar -I Part 280.

sangam continued to exist till about the beginning of VII century. By other evidences also this sangam is known to have existed in this period. According to Tiruvilaiyadal puranam one Pandya Culamani had been the patron of this sangam. A chronology of Pandyas had been worked out from this, Tiruvilaiyadalpuranam. According to this chronology the Culamani the patron of the sangam lived in the first part of VI century. Pandya Avani Culamani Maravarman was a historical figure who ruled in the beginning of VII century. (A kural venba of one Auvai also is included as an appendix in the Tiruvalluvamalai. She might have been an outsider and a contemporary of the authors of Tiruvalluvamalai).

The hero of Pandikovai was Arikesari Parangusan, the Ninrasirnedumaran. Thus the work goes to the latter part of VII century. If the date of Arikesari is taken to be the beginning of VIII century as some historians do, the author might have lived in the VIII century also. The chronology of Pandyas of Tiruvilaiyadalpuranam may be probable. According to that the Agattiyar of the new Tamil Sangam lived in the VI century. He is said to have taught grammar to Nakkirar. Hence the disciples of one Agattiyar (the authors of Panniru-patalam) might have lived in this period. The Purapporul venba after Pannirupatalam must have been written after VI century.

Sendan the patron of Divakaram is said to be a contemporary of one Auvai. One Auvai is said to be a contemporary of Ceramanperumal of this century. In this respect the tradition is to be given credibility. Auvai lived during or after the new Sangam. She might have been the contemporary of Sendan.

Besides the works of this century, Periapuranam (60-74-78) of XII century Tirumurai Kandapuranam [134-5] of XIV century Guruparambarais [136-142, 158, 167-8, 155-57] of XIII

century Yapparunkalavirutti [105, 105-A] of XII century Nambi Tiruvilaiyadal [125] of XIV century Deyvacilaiyar commentary [114] of XIV century Stray verses 332-4 and inscriptions [372, 376, 378, 388] form the sources for this century.

Tevaram [9] of this century forms the source for IX century.

Appar and Sambandar.

Of the Saiva saints of the VII century mentioned in the introduction of this chapter, Appar and Sambandar stand prominent. As Appar was an elder contemporary of Sambandar and some of the incidents which connect them together form important milestones in fixing their dates they are both clubbed together and discussed here. It was a period of hostility between the saivites and the jains. These saints revived the ancient faith of Saivism in this century.

Appar means the revered father with honorific suffix of Ar added to the Appa which means a father. 60 Gnana-Sambandar according to Periyapuranam called him Appa, my father when he first met him and thereafter he came to be known popularly as Appar. The name however by which he was widely known was Tirunavukkarasu which means the Lord of the songs. Periyapuranam testifies to the fact that he belonged to Tiruvamur which is near Cuddalore of South Arcot District. 1 Sambandar himself mentions his name as Gnanasambandar at the end of each Patikam [decad]. He also states his place of birth as Kali [Sirkali] and Kotra as Kauniya.

Periyapuranam supplies the materials for the general history and the chronology of these saints. According to this puranam Appar was a saivaite [worshipper of Siva] but embraced

jainism. After some time he was dissatisfied with jainism and became a saivite again. Because of this he became estranged from the Pallava King Gunaparan who was at first a jain. Appar was subjected to several ordeals but he came out unscathed by his miraculous divine powers. 61 Gunaparan was convinced of the greatness of this saint. 372 The fact that he embraced saivism is confirmed by the inscriptions [S. I. I 29, 30, 40]. 62 According to Periapuranam Gunaparan was the contemporary Pallava of Appar who built Siva temples at Tiruvatikai on the banks of river Gatilam where Appar was staying.

The Gunaparan referred to in this source is identified as Mahendravarman I. 373 From the Vallam inscription we find that Gunaparan is the title of Mahendravarman I [600-630 A. D.] The identification of Gunaparan as Mahendravarman from this source forms an important landmark not only in the history of Appar but in the history of Tamil literature as well. This source further furnishes us with an unmistakable evidence to assign the works of these saints to the VII century A. D. It is established that Appar lived as a contemporary of Mahendravarman I [600-630 A. D.]. There is ample internal evidence regarding the probable period of his life at the time of his return to Saivism and the very old age to which he lived. In his 28th decad of Tiruvatikai verses he compares his reconversion to one who dries his paddy for cooking his food in the afternoon. This simile will indicate that at the time of this verse he was past the middle age and had entered the declining age.

2He also refers to his becoming grey haired. In one of the hymns he describes himself as too fatigued to worship God due to cough and unable to walk without a support. Ilaikkinren irumi.... yunri' This description occurs in the hymns of his closing years. This apparently relates to the

closing years of his life and indicates that Appar lived upto a very old age and tends to confirm the tradition that he lived up to 81 years. How long before 600 and how long after 630 Appar lived has now to be ascertained. The opinion of scholars on this point is varying. We shall now survey the sources which will throw light on this point.

The incidents in the life of Sambandar which connects him with Appar throw some light on this point. We shall therefore examine them first.

According to Periyapuranam Appar, after his return to saivism heard of the miracles and the divine wisdom Sambandar has been blessed with, even in his third year in miraculous circumstances and his singing divine hymns from that date. He came to see Sambandar at Sirkali. According to Periapuranam this meeting was at the time of his upanayanam or the investiture of the holy thread. 63 According to Periyapuranam this ceremony of upanayanam is conducted at the age of seven. At the time of the meeting the condition in which Appar was found is described in Periyapuranam as in S. No. 64. The main point in the description is ‘ cintaiyidai ara anbum Tirumeni tanil acaivum’ that his thoughts were lost in Bakti and there was ‘acaivu’ in his body. Regarding what this acaivu means there is difference of opinion. Acaivu literally means movement or motion. It is interpreted by some of the scholars as tremor due to the old age. Others construe it as meaning the movement in his body which results in shivering due to intense divine emotion equal to a trance which is the result of supreme bakti.

On the basis of this acaivu (due to old age) Mr. Srinivasa Pillai holds that Appar should have been 70 years of age at the time of his meeting with Sambandar about 642/3 A. D.

as discussed below. Scholars agree that Appar lived about 10 years after this meeting and that it is during these 10 years that he visited almost all the shrines throughout the length and breadth of the Tamil country and attempted even the arduous task of visiting mount Kailas in the Himalayas. According to this calculation Appar lived both in the second part of the VI century and the first part of VII century A. D.

Another incident in the life of Sambandar helps to fix not only the date of Sambandar but also the period of the life of Appar after his return to saivism. This relates to Appar meeting Sambandar after his upanayanam. Scholars hold that three or four years after his upanayanam Sambandar met Cirutondar. Paranjoti alias Cirutondar was a great warrior. 65 He won as an army general, many a battle for his king Pallava. He was sent as the general to the battle of Vatapi. He won a tremendous victory and carried to the king many spoils of the war. [1] This Pallava has been identified by the historians as Narasimhan I and the battle took place in 642 A. D.

After this victory Cirutondar settled down for a religious life when he met Sambandar, took him home and entertained him. There is much difference of opinion regarding the date of this visit of Sambandar. No doubt Periapuranam states that this occurred after the battle of Vatapi (642 A. D.) and Sambantar in his hymns refers to Cirutondar by his name Ceruvati tol Cirutondar which was assumed after he settled down to the religious life after a carrier of war. How long after the battle this happened is open to much difference of opinion. Periyapuranam states that 66 this took place when the son of Cirutondar Ciralan was put to school. The source which gives this information is not definite about the

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1 T· V. II Sambandar -64.

age in which he was sent to school. It states that in his third year this boy was given a ceremonial shave and sent to school Mr. Srinivasa Pillai holds that the arrival of Sambandar was when Siralan completed the III year (in 646/7 A. D.) and Professor K. S. Pillai holds that it was the IV year. The date of birth of Siralan is also not free from doubt. Periya puranam does not state how long after the battle of Vatapi the son was born. Mr. Srinivasa Pillai considers that he might have been born one year or two after the battle. According to Dr. Minakshi [1] the meeting was in 690 A. D. Calculating from this Sirala must have been about 45 years, after the battle of Vatapi. This seems to be rather extraordinary but there is no valid reason to deny any of these conclusions but these conclusions themselves do not appear to have been borne on proper evidence.

Again Appar met Sambandar after his visit to Cirutondar at Tiruppukalur. Though we have no sufficient authority to fix how long after the battle of Vatapi the meeting took place yet it is certain that it was after the battle of Vatapi and that Appar not only lived during the time of Makendravarman I but also lived during the time of his successor Narasimhan I in whose reign the battle of Vatapi took place.

There is yet another incident in the life of Sambandar which helps to determine the latter period of life of these saints.

After their meeting Appar and Sambandar travelled together and visited some of the shrines. 67 On an invitation from the queen of Madura, Sambandar proceeded to Madura cured the Pandyan king (Kun Pandya) of his fever and

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1 Pallavas - P. 118.

reconverted him to Saivism. * This Kunpandyan has been identified by historians as Arikesarimaravarman but there again there is a difference of opinion as to the period of this Pandya king. Professor K. A. N. Sastri fixes him between 670 and 700 but Pandarattar gives him a date 640-670.

332 According to a traditional verse Sambandar lived for 16 years only. This is accepted by all historians. We have already seen from internal evidence that the age given by this source for Appar is correct. After curing the Pandyan king Sambandar met Appar, narrated the incident, continued his pilgrimage and visited Mailapore. According to Periyapuranam 67 his visit to Mailapore was when he was 16 years of age. He returned therefrom and attained his salvation in that very year. ** It is held that both these saints got salvation nearly at the same time.

It is thus probable if Pandarattar's view is accepted that Sambandar lived (for 16 years) during the period from 642 to 670. If Sastri's view is accepted he must have lived (for 16 years) after that period. After analysing the various sources available to ascertain the dates of Appar and Sambandar it seems that the dates may range upto 670 A. D, by an extension of 15 years after 655 according to the conclusion arrived at by K. Srinivasa Pillai. We can however fairly say that Appar lived during the times of Makendravarman I, Narasimhavarman I and Kun Pandya and that Sambandar lived (for 16 years) between the battle of Vatapi and the time of Kun Pandya as a younger contemporary of Appar.

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* K. A. N. - Pandyas - 53

** T. V. II - 68; 78.

It may however be pointed out that the dates given by Dr. Minakshi do not accord with the recent researches made by Dr. Doraiaranganar in his thesis on the Religion of Tevaram. Kalarcingan has been identified by him with Rajasimman and Aiyatikal as Paramesvaran his father. Had Kalarcingan and Aiyatikal lived at the time of these great saints they would have come in contact with them and would have been mentioned in Periyapuranam.

Aiyatikal (Paramesvaran) lived from 660–680. Kalarcingan (Rajasimman) lived from 680–720. Sundarar has been found to have lived during the time of Rajasimman. Scholars agree that Sundarar came after Appar and Sambandar and that therefore was not their contemporary. In the light of the recent researches the date assigned by Dr. Minakshi and the date assigned to Kun Pandya by Professor Sastri seem to require further scrutiny. In these circumstances the theory that these saints Appar and Sambandar should have lived before 670 seems to be reasonable.

If Dr. Minakshi's view that Appar and Sambandar lived in 690 A. D. were accepted Sirutondar who met Sambandar then must have been about 70 years of age and he must have got the child Siralan when he was about 65. This is rather unthinkable since neither Periyapuranam nor the traditions have given any clue to a military general's getting a child so late after marriage. The circumstances found in Periyapuranam allow us to think that Sirutondar got married and got his child as soon as he returned from Vatapi.

The hymns of Appar, Sambandar and Sundarar are called Tevaram. Appar is said to have sung 4,900 decads and Sambandar 1,600. But only 310/13 and 384 decads of 4,181 hymns of them have come down to us. 134 Thirumurai Kandapuranam gives this information. The rest have perished

due to white ants and other causes. They are metrical compositions set to melodious music. They are all literary and religious quatrains, and they made popular what came to be called in later times viruttams. The present editions of Tevaram contain 796 decads of 8,250 hymns of both of these saints. Corkurutikku Appar is a proverb (PT 1802). The Tevaram hymnists sang for the common man. "His (Appar's) Thiruttandakam is so simple so sincere and full of all the varying emotions of his heart full of that divine message so appealing even to the illiterate, man and woman". (Prof. T. P. M. H. O. T. L.) Tevaram literally means the worship of God (Siva). It also means the hymns about Siva used in his worship. In the latter sense it is now used.

Some scholars hold that Tevaram in the sense of denoting the hymns of the Nayanmars stated above were first used by Irattaiyar, 136 as Tevaram ceita tirupattu. This usage 'Tevaram ceita tirupattu' may mean the Tevaram hymns as interpreted by the scholars or it may mean also (Tirupattu) the divine hymns which were used in the worship of God Siva. As the phrase used by Irattaiyar (of XIV century) is capable of two meanings it is difficult to hold in what sense Irattaiyar used them.

We find this word Tevaram used in the inscriptions of X and XI centuries where also it is capable of the two interpretations given above. Tevarattu Tirupatiyam appears in the inscriptions of 374 Nam Tevarattu Tirupatiyam padum Peruman (S. I. VIII 260; 675). This means divine hymns of Tevaram. If this interpretation is accepted it will be apparent that the inscriptions use Tevaram to denote the hymns of the saints. But it is also capable of another meaning, namely, hymns used in the worship of God Siva. Accepting the second meaning given here the scholars

mentioned above do not admit that the inscription uses the term to denote the psalms of Tevaram saints. But there are no materials to decide in what sense this word was used in the inscriptions as well. The evidence furnished by the two sources are thus inconclusive.

Therefore we cannot positively state that the name Tevaram for the hymns originated from the times of Irattaiyar.

374 There is yet another usage in the inscriptions of Tirbuuvana Chakravarti of XII century as Tevara Tirumurai Celvar in describing the reciters of Tevaram. Here also Tevaram may mean (The reciter of Tirumurai used) in the worship. The sense in which Tevaram was used here is also ambiguous.

We find that Ellappanavalar of XVI century used the word Tevaram in Tevaramum Tiruvasakamum ceita Nalvar, It has therefore to be taken that Ellappanavalar of XVI century was the first amongst those to use Tevaram as meaning the Tevaram hymns. This is thus a definite evidence where there is no ambiguity for the usage of Tevaram in the sense of denoting hymns.

[1]Scholars consider that the Viruttams of Tevaram were derived from Taravukoccakam and Kattalaikalitturai. Quatrains were used for musical compositions as we see in Cilappatikaram (Kanalvari). It is likely that the compositions of Tevaram in quatrains might have been a further development of the musical tradition of kanalvari. Musical compositions in honour of deities were called Varam even at the time of Cilappatikaram, 'Varam irandum varicaiyil pada' (Cil. 3–136).

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[1] Avvai, S. D. : PP. 95–6.

We do not know now in what kind of verse this varam songs were composed. We have seen from kanalvari that quatrains have come to be used and we see that Tevaram also follows the same tradition (pattern) Tolkappiam says that varam is a component of Kalippa (Porul 464).

"He has also sung in the long drawn rhythm called Tirunericai. He is preparing the ground for the rhythms of the next age where the lines are lengthened by doubling the older lines". (Prof. T. P. M: H. O. T. L.)

THIRUMALISAI ALVAR.

Thirumalisai Alvar was one of the twelve alvars and according to Guruparambarai he was the fourth. Kuruparamparai 158 indicates Tirumalisai near Madras as his birth place. It is after his birth place that he is called Tirumalisai Alvar.

Date of Thirumalisai.

In one of his poems 10 Kappumarantariyen, he refers to one Gunaparan. The Vaishnavite commentators interpret Gunaparan as indicating Tirumal himself. But Mr. M. R. Aiyangar, K. S. Pillai and others hold that Gunaparan may refer to the king of that name. It was already discussed that Mahendravarman had the title Gunaparan. The religious saints particularly the Vaisnavites considered king to be the incarnation of God. It is held that in order to respect and honour the king they link the name of the king with the name of God. Though Mahendravarman I was a Saivite as discussed in the chapter on Appar he was also tolerant towards other Hindu faiths. At that time there was no rivalry between Saivism and Vaishnavism. Gunaparan himself has built Saiva as well as

vaishnava temples.‡ It is therefore probable that the vaishnavite Tirumalicai Alvar referred to Gunaparan in his Psalm. Prof. K. S. Pillai puts him in the VIII century (See First Alvars).

105 The commentary of Yapparungala Virutti refers to a work of Vasudevanar Cintam by Kudamukkil Bagavar. Tirucandaviruttam of this Alvar which is on Vishnu whose other name is Vasudevan is identified by *Mr. M. R. Aiyangar with the Vasudevanar Cintam. According to him cintam is a corrupted name of Cintam. 139 Guruparambarai states that Tirumalicai lived during his last days at Kudamukku (Kumbakonam). Thus Kudamukkil Bagavar and Tirumalicai become one in his view. But this is not conclusive.

Yapparungalam gives definition of a particular poem called cintam. Hence cintam of Vasudevanar of Kudamukku need not be a corrupted form of cantam, Mr. M. R. Aiyangar says that since Bagavar is listed with the Vaishnavite alvar Poykai and Butam this Bagavar also might have been vaishnavite. This is not conclusive. ** There was a saivite probably a poet who lived at Kudamukku with the name Bagavar as discussed in Tamil Polil. The writer there states that Bagavar had been worshiping in the temple of Nageswarar that a bathing ghat that was named after Bagavar that, the God Pillaiyar was also named after Bagavar, that Bagavars statues were placed there and worshipped by the people on particular days in the year and that Mahavidvan Meenakshisundaram Pillai had written two patalams on the life of the Bagavar in his Tirukutandaipuranam. This shows that there was a Bagavar at Kutandai who was a Saivite. It must be remembered that there were saints Bagavadars. Therefore Vasudevanar cintam may not be the work of the Alvar.

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‡Man[illegible]u Ins: Mahendravarman

* [illegible] : 44 ** T. P: VI Vol: T. Kandasamy

*Prof. M. S. P. Pillai cites a tradition that Tirumalicai and Sivavakyar were one and the same person and Tirumalicai was the caivite Sivavakyar before he was converted to Vaisnavism since both had sung cantaviruttams. But Guruparambarai or any other authentic history does not support this view. Sivavakyar is mentioned by Pattinattar of X century after the Tevaram trio, Manivasakar and Varagunar and so he comes after these saints.

There are verses in the cantaviruttam of this Alvar similar to Siva vakya's. ** Prof. T. P. M. holds that it is probably this which is responsible for the story in the vaisnava tradition. Perhaps in the verses which have come down to us as siva vakya's there are interpolations which because of their style should be assigned to a later age.

140 Guruparambarai divides the life of this alvar into two phases and states that at the end of the first phase he had completed 700 stars (Birthdays). The stars are generally interpreted by commentators as occurring once a year. In the second phase as Yogi, he is stated to have lived 4,700 years. It is usual to exaggerate the life of saints to show that they lived hundreds of years by miraculoes powers of Yoga. Thousands of years are attributed to Tirumular. The usual span of life is multiplied. He might have lived for a very long period as a yogi and this had been exaggerated into a very long life.

The Guruparamparai tradition states that all the first three Alvars and Tirumalicai were born. 158 in the same year Cittarti. It gives a particular year 862901

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* T. L: 186 ** HOTL. 69

*The exact date for the source no: 158 my be 27—11—539. See Ephe: 1-1-221.

of Dvapara Yuga for all the four; the first three in the month of Aippaci and Tirumalicai in Tai. Two Cittartis occur in the VI century A. D., one in 539 A. D. and the other in 599 A. D. The 539 A. D. Cittarti must have been the probable date since Tirumalicai had been a contemporary of the first alvars. Then Tirumalicai must have lived for 60 years in the VI century and (57 years) rest of his life in the VII century. This Guruparambarai tradition is not rejected by scholars. 141 The Alvar also as Appar changed over from Jainism and was harassed by a Pallavaraja. Since he has lived in the period of Mahendravarmen I the Pallava who harassed him might have been the same Mahendaravarmen I who was then a jain. He was praised by the Alvar as Gunaparan evidently after Gunaparan was converted to a hindu faith. * A tradition says that Peyalvar diverted the attention of Tirumalicai Alvar towards Vaisnavism.

167 Of the works of Tirumalicai Nanmugan Tiruvantadi contains 96 psalms and Tirucandaviruttam 120 psalms (K. P. 29) Candaviruttam means viruttam in rhythmic metre which is musical in metre and appropriate for music. The style of these works is majestic and elevated. The ideas are crystal clear.

Prof. T. P. M. states that Prof. Kuppusamy Sastri feels he (Tirumalicai) is Dramidacarya referred to in the commentaries on Brahmasutra (H. O. T. 69).

THE FIRST THREE ALVARS :

POYKAI ; PUTAM ; PEY.

These three were the earliest among the twelve Alvars of vaishnava faith. Like the Tevaram trio these vaishnavite

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* A. Caritram: Peyalvar

three have contributed much to the growth of religious literature.

(155-7) Guruparambarai prabavam names these three as the first alvars; Poykai of Kanci; Butam of Mallai and Pey of Mailai. There is no difference of opinion regarding the fact that these were the first three alvars among the twelve.

138 The Guruparambarai Prabavam states that the first three met Tirumalicai Alvar who had already been fixed as belonging to VII century A. D. *1* However Dr. S. K. Aiyangar holds that the first Alvars lived in the last Sangam age of II century A. D. He adduces as reason the view that Innilai one of the Kilkanakku works was written by the author Poykai Alvar and that the work belongs to the Sangam age. It is doubtful whether Poykaiyar wrote the Innilai as stated by the learned Professor. There are different views regarding the authorship of this work called Innilai. Probably the edition which Dr. Aiyangar had access to, noted the author of this work as Poykaiyar and the compiler of the work as Madurai Aciriyar. He urges on this ground that the work was evidently an anthology compiled and was not an independent work by a single author. The Kalagam edition of Innilai does not state anyone as the author of Innilai. In the face of these varied sources giving varied particulars about the work it is difficult to attribute it with certainty to Poykaialvar or to any one particular author. Poykaiyar need not necessarily be the Poykaialvar.

Dr. Aiyangar refers to two stanzas from Innilai which Perasiriyar quotes in his commentary on sutra 113 of Tolkappiam as b[illegible] o Butattar. He infers that Perasiriyar might [illegible] e mistaken Butattar for Pokaialvar.

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1 E. H. O. V.

There is no vaild ground for this inference. On the other hand that Perasiriyar found two stanzas of Butattar in this work which is attributed to Poykaiyar unmistakably goes to prove that it was an anthology and not the work of a single author.

Dr. Aiyangar further adduces two stanzas found in *the commentory of Yapparungalam which mention Tiraiyan and Killi in a general way as written by Poykiyar. He concludes that Tiraiyan and Killi are to be identified with Ilantirayan and Nalamkilli of the last Sangam age. The stanzas referred to above are not found in the works that have come down to us as the works of Poykaiyar. It is therefore doubtful whether the above stanzas were written by Poykaialvar the saint or by some other with that name. Even if these two stanzas are of Poykaiyar the Tiraiyan and Killi may be any one of the Tiraiyan and Killi being popular fancy names.

There is another work called Kalavali which also forms one of the eighteen Kilkanakkus whose author is noted as a Poykaiyar. The hero of the poem is described as Senganmal who is identified with Kocengannan. Mr. M. R. Aiyangar and others identify Poykaiyar the author of this work as Poykaialvar. Kocengannan had been praised as Senganmal. Senganmal denotes the God Vishnu. Poykaialvar considered Kocengannan as an incarnation of Vishnu., as the kings are traditionally considered as incarnations of Vishnu. The identification of Poykaiyar as Poykaialvar is thus possible. Dr. Aiyangar rejects this identification on the ground that a Vaishnative wrote Kalavali and the name of the Vaishnavite was Poykaiyar. Therefore no conclusion may be made.

Poykaialvar 11 refers to Vinnagar in one of his hymns. Peyalvar also refers to Vinnagar in one of

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* Ali ilaippa; Avilnta tuniyacaikkum.

his hymns. Some scholars hold that this refers to Paramesvaravinnagaram. Paramesvaravinnagaram bore the name of the king Paramesvaran who constructed the Vinnagaram or in whose honour it was constructed. There were two Paramesvarans, one in 670-685 and the other in 705-710 A. D. Some consider that probably Paramesvaran I constructed the Vinnagaram and some others (like K. S. Pillai) consider that the Paramesvaran might be Paramesvaran. II. If the Paramesvaran was the Paramesvaran I these two Alvars must have lived after the period 670 and 685. If he was the Paramesvaran II they must have lived after his time 706-710 A. D. According to Prof. R. S. Aiyar Paramesvaran I was a great builder of temples, whereas Paramesvaran II was not in any way an outstanding ruler.

Vinnagar means the abode of Vishnu. It denotes a emple here. The Alvars do not specify in which place it was located. There have been many Vinnagarams; Paramesvara Vinnagaram, Nandipuravinnagaram and some more Vinnagarams. It is difficult to decide which of the Vinnagaram is alluded to by the alvars. Mr. M. R. Aiyangar rejects both the views namely, that Vinnagaram was Paramesvara Vinnagaram constructed by Paramesvaran I and hat it was Paramesvara Vinnagaram constructed by Paramesvaran II. He urges that there were Vinnagaram in existence even before these, and that there has been Vinnagarams in the time of Nandivarman I of VI century A. D. Even though Peyalvar has not given any specific feature of the Vinnagaram referred to by him Poykaialvar gives some specific features of the one to which he himself refers. He states that the idol of the deity of Tirumal was in the sitting posture in the Vinnagaram referred to by him. M. R. Aiyangar states that the idol of Tirumal in Nandipuram is in the sitting posture and that it might be the

Vinnagaram referred to by Poykaialvar and that this Vinnagaram was constructed by Nandivarman I in the VI century. If it really referrs to this, the alvar who sang about this should have come after the VI century A. D.

As Poykaiyar and Peyar have mentioned Vinnagaram; Butattar 12 has mentioned Mallai in his Tiruvantadi. There is difference of opinion about this name Mallai. Some scholars argue from this that Mallai is the shortened name of Mamallapuram. Mamallapuram was constructed by Narasimhavarman I of 630-655 after his name mamallan by which he was also known. They hold that Butattar's verse could not have been written before 655 A. D. Some others consider that Mamallapuram could not be shortened into mallai according to the traditional way of shortening names (maroovu). The town alluded to is described as Kadal mallai in the hymns of Tirumangai and it was not Narasimhan I who constructed the town and Mahendravarman I the father of Narasimhavarman I was the first builder according to Fr. Heras. Fr. Heras further holds that the name Kadalmallai seems to be the real name of the town. In the face of these opposing arguments regarding the origin of the town it is difficult to infer any date from the name of the town mallai.

13 In one of his verses Poykaiyar mentions Vinnagar of Ilamkumaran. Ilankumaran is interpreted by the vaishnava commentators as refering to Vishnu who is always young. It may mean a Yuvaraja (Ilankumaran) who also built temples to Vishnu. Vishnugopa was called Yuvamaharaja and he is known to have lived at the end of V century A. D. and his temples might have been prominent in the VI century. The allusion might denote those temples of Vishnugopa or those of Kumaravishnu with whose name the ephithet Ilankumaran coincides.

(155-7) A Guruparambarai states that the first alvars were born in the same month of Aippaci of the same year Cittarti and each one of them lived 3325 years by their yogic powers. K. P. states that Tirumalicai the contemporary of these alvars also born in the same Cittarti. The identification of the year in terms of this era is made under Tirumalicai in the former chapter. As has seen previously mentioned two Cittartis occur in the VI cenrury one in 539 A. D. and the other in 599. If Poykaiyar was the same as the poet who praised Kocengannan in Kalavali *539 will be the better conclusion.

**The notable fact in these alvars is that they had a catholic view of religion and regarded both Vishnu and Siva as equal. The earlier Vaishnavism before Tirumangai and others in the VI and VII centuries was fostered by the poems of these apostles of vaishnavism.

The Guruparambaraiprabavam states that they composed the Tivyaprabandams 168 beginning with Vaiyamtakali, Anbetakali, and Tirukanden. Of these three alvars each has contributed 100 iyarpas in venba metre.

The hymns of the alvars are in venba metre. The hymns are called Iyarpa. They are in the form of Antadi.

SUNDARAR.

He was the third of the Tevaram hymnists. He was an antanar by birth from Tirunavalur but brought up by the then Pallava king (Chieftain) Narasingamuniyaraiyan. 68 He was always known as Nambiarurar in earlier times. Periyapuranam describes him 70 as Alalasundarar and the shortened form of Alalasundarar is Sundarar, the popular name by which the saint is known.

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*The exact date for the S. No. 155 may be 23—8—539: See Ephem 1-1-221.

** Poykai : 98.

THE DATE OF SUNDARAR.

There are four theories about the date of Sundarar. Sundarar alludes to one Kalarsingan in his Tirutondatokai in the present tense as 3 'Kadal culnda ulakellam Kakkinraperuman Kadavarkon Kalarsingan'. This describes the saint called Kalarsingan as one who protects the land surrounded by sea. From this scholars infer that Kalarsingan must have been a contemporary of Sundarar since he is described in the present tense Kakkinraperuman'. Mr. S. S. Desikar identifies this Kalarsingam as Narsimhavarman I. The attribute kalal attached to Singan in Kalarsingan indicates that he should have been a warrior. Kalal is an ornament worn on the leg as a mark of heoric deeds. Narasimhavarman I restored the king of Ceylon by invading Ceylon. This is a heroic deed which justifies the name Kalarcingan. Ceylon invaded by him is a country surrounded by sea. Therefore * Mr. Desikar holds that the arributes in the name of Kalarcingan corresponds to the deeds of Narasimhavarman I. According to this view Sundarar has to be placed during the time of Narasimhavarman I. Narasimman I ruled between 630–655 A. D. when Appar and Sambandar flourished, as has been shown already. It is an accepted fact that Sundarar was not a contemporary of Appar and Sambandar but lived after them. This saint himself states that he is simply singing what Sambandar and Tirunavukkarasar had sung.

Another view that of K. Srinivasa Pillai is* that he lived in the period of Tantivarma Pallava. The main ground on which this view is placed is that Sundarar refers to kings who refused to pay tributes to the Pallava 4 (Pallavarku tirai Kota mannarai marukkam ceitu). It is held

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* Dr. M. D. I — 133

that non payment of tributes to Pallavas existed during the time of Tantivarman (775-826). The emphasis in the reference of Sundarar is on 'marukkam ceitu' meaning that these who refused to pay tributes were put to distress and made to pay. On the other hand it refers to a period when such non-payment of tributes by the chieftains was put down. It is but natural that there are some in every reign who fail to pay tributes to the monarch wilfully or otherwise. ** Historians testify to the fact that this condition existed even in the seventh century. This point has been met by Mr. Gopalan in his learned thesis on Pallavas. * Dr. Minakshi holds that Sundarar lived during the period of Nandivarman III (840-65). Her main arguments are that one tank was dug out in Siam by a noble from Nangur of South India and that he gave the name Avaninaranan to it which indicates a political allegiance acccording to an inscription found there. Avaninaranan was the name of Nandi III. She says that these observations are sufficient indications to explain the description 'Kadal culnta Ulakellam Kakkinra Peruman'. She therefore holds that Kalarcingan refers to Nandi III. The inscription reveal more a trade relation than a political allegiance and digging out a tank in the name of a king indicates more the indebtedness and the greatfulness of the noble for the benefits he received from the king. It is too much to infer from this inscription that the Pallava king extended his protection to Siam or that the description given by Sundarar answers to the king who protects or guards the world surrounded by the sea. The words used by Sundarar do not indicate that his protection extended beyond the seas as the Dr. infers from this Katal culnta may indicate the Tamil country itself surrounded by the sea on three sides. The name Cingan in the Kalarcingan

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** Gopalan-Pallavas: Paramesvaran * P. 300

is not a honorific name but the personal name of the Pallava king. It is far fetched to connect the personal name of Cingan with the name of another king whose personal name was Nandi III. As argued by Dr. Minashi, Kolari-(meaning Cingam and thereby Cingan) cannot be taken as such a specific title as Vitelvituku or Avaninaranan occurring in the Nandikalampakam.

The last theory is that Sundarar lived during the time of Rajasimha alias Narasimhavarman II and that the name Kalarcingan refers to him and that the Katal culnta Ulakellam Kakkinra is also appropriate to him. This view has been dealt with at length by Dr. Doraiarangan in his thesis on Sundarar. His view seems to be reasonable and his arguments are convincing. Periyapuranam States that Katavarkon was a great saivite. Rajasimhan also built the famous Kailasanathar temple and he had two titles Siva Cudamani and Saiva Siddantin. According to Periapuranam he was a great warrior who conquered countries in the north. Tirutondatogai and Periapuranam state that he wore Kalal (the anklet of heroism and victory). Rajasimhan is described in his inscription as Ranajeya (Conquerer in battle) and Arimartana (destroyer of the enemies) and in the panels of Vaikundaperumal temple (constructed by Rajasimma) war scenes are portrayed and historians interpret those panels as describing the war of Rajasimman with the northern kings like Calukyas.

Tirutondatokai describes him as a king who protects the countries surrounded by sea. *The coins of Rajasimma had the emblem of fish which denoted the supremacy over the Pandyas. It is thus established that he had supremacy over the whole of Tamil land surrounded by the sea.

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*Pallavas: Dr. Minakshi, 299; Dr. M. D. 147.

In the circumstances discussed above the name and deeds of this king Rajasimma answer to the descriptions given by Sundarar. It seems reasonable to hold that Sundarar lived during the period of Rajasimman (680-700). According to a traditional stray verse already alluded to Sundarar is stated to have lived for 18 years.

*Some scholars refer to a theory which rejects the VII century theory of Sundarar on the ground that had Narasimmavarman II been Kalarcingan, Periapuranam or Tirutondatokai would have told so. They support the theory that Nandivarman of Tellaru was Kalarcingan. It is curious that even Nandi is not known as Kalarcingan according to the criterion of these scholars. According to Periapuranam the wife of the Pallava Kalarcingan smelt the flower (in the temple) which was intended for the offering to Siva without knowing the tradition that it is a sacrilegeous act. Scholars link this unholy act with Sanga a wife of Nandivarman III since she is known to be a jain and did a sacrilegeous act to offend the saivite feelings. This is improbable since she is said to be a lady of high qualities. DR. Minakshi writes: " She was a Rashtrakuta princess. In her patience she resembled the earth. She was beloved by the people like a mother and was as it were the good fortune of the king incarnate on the earth. She was intelligent, beautiful and skilled in all arts (P. 161 Pallavas). Though she was a jain she married a Saivite king and hence a lady of great qualities as referred to above would not have offended the religious feelings of her husband in public so as to incur his wrath. In the Pagur plates which are dated after the death of Sanga's husband and thus after the mutilations of her nose and hand (when her husband was alive) she is described as the most beautiful

*Dr. M. Rajamanickam. Periapurana Araichi - 55-6.

queen ....Such a description may not have been given to her if she had offended the religious feelings of her husband. The inscriptions in Kailasanata temple 375 which record that Rajasimma heard a heavenly voice when he constructed the Kailasanata temple of Kanci form an additional source to confirm the date of Sundarar. The builder Rajasimma is stated in the inscriptions to be one who heard a celestial voice. 71 Pusalarnayanar is supposed to be a contemporary of the builder of the temple according to Periapurnam. Pusalar built a mental temple for Siva and also the then Pallava built a temple of stones for Siva. Both fixed the consecration ceremony of the temples on a same day and expected Siva to visit the temple. Siva presented himself before the Pallava in his dream and asked him to postpone the celebration in order to give way to Siva's visit to Pusalar's temple. *The celestial voice referred to in the inscription is evidently the same as that heard by the Pallavas dream referred to in the Periapurana. Both Rajasimma and the Pallava of Pusalar's time built famous temples by stones and heard celestial voice and hence Rajasimma may be identified with the Pallava of the days of Pusalar.

7Pusalar according to Periapuranam was a contemporary of Kadavarkon. Kadavarokon was a contemporary of Sundarar. Thus Sundarar and Pusalar became contemporaries. Sundarar praises 5 one Nedumaran as Podiyadu Tirumeni Nedumaran. (Pandya whose body was smeared with sacred ash). Since he has mentioned the Pandya in his Tevaram, this Nedumaran might have been Sundarar's elder contemporary as Doraiarangan holds it. He has praised the Pandya the victor of Nelveli' as Podiyadu Tirumeni

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*S. I. 1 II-24;

7Dr. M.D. : 125

Nedumaran who is identified with Kunpandya and Arikesari Maravarman of 660-690 A. D. Hence Sundarar might have lived as a younger contemporary of Arikesarivarman of 640-670 after Appar and Sambandar. 135 " T. K. Puranam states that some days after Appar and Sambandar attained their salvation Sundarar appeared and spread Saivism by his songs". This justifies the view that the Tevaram trio lived during the days of Nedumaran.

Five different views and traditions are adduced by scholars for fixing the date of Sundarar.

Ceramanperumal one of the 63 Nayanmars was a friend of Sundarar. God Siva sent the Bard Banapatra to Ceraman with a letter beginning with 'matimalipurisai'. Tiruvilaiyadalpuranam narrates the event as under the reign of Varaguna Pandya. From this scholars infer that Sundarar the contemporary of Ceraman must have lived in the days of Varaguna of IX century. This source is not reliable for the following reasons. *Varaguna is a king referred to by Manikkavasagar in his hymns as his contemporary (Please refer to Manikkavasagar.) But Tiruvilaiyadal does not make mention of Manikkavasagar as a contemporary of Varagunan or that he had anything to do with Varagunan. As Tiruvilaiyadalpuranam is not in conformity with the established internal evidence of the work of Manikkavasagar its value as a reliable source is doubtful.

A legend that Ceraman was converted to Islam and made a pilgrimage to Mecca is in circulation in the country of Malayalam. Kollam era is said to have started then. Prof. R. S. Aiyar writes: The Kollam era of 824-5 A. D. is supposed to have originated in connection with the foundation of Quilon or with the termination of the rule of the Perumals

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* See IX Century

of Kerala. 114 Deyvacilaiyar a commentator of Tolkappiam supports the view of Prof. Aiyar. He states in his commentary that the people of Kumari country migrated to Kollam after the submersion of Kumari in the sea. They called the land 'Kollam' when thus this new Kollam was founded it is argued that the Kollam era began, Kollam era has nothing to do with Ceraman Perumal.

Dr. Minakshi argues that the title Kadavar was given to the Pallavas by the people only in the days of Nandivarman III of IX century and so the Kadavarkon Kalarcingan was Nandi III. 377 The Velvikudi grant of Parantaka Neduncadaiyan of the latter VIII century styles the Pallava as Kadavan and therefore this title had arisen earlier than the IX century.

It is a historical fact that 6 a famine was rampant in the days of Sundarar and he is known from his Tevaram to have been very earnest that his wife should not suffer on account of the famine. *Dr. Minakshi traces out a famine in the period of Rajasimman in the end of VII century A. D. This goes to confirm that Sundarar lived during the period of Rajasimman.

Kalarcingan's biography is depicted by Periapuranam next to that of Aiyadikal Kadavarkon. 72 Aiyadikal renounces his crown in favour of his son and takes to religious and literary activities. **In the history of Rajasimman also his father renounces his throne in favour of Rajasimman. This gave a clue to those who regard Aiyadikal the same as the father of Rajasimma. ‡Kannada and Telugu traditions (Santopapurana in Kannada) make Aiyadikal the father of Kalarcingan. There is a panel in the Vaikundaperumal temple of Kanci in which a king is depicted as crowning an young prince. Historians are divided in interpreting this panel. Some interpret this panel

*Pallavas: 117

**Saiva Ilakkiya Varalaru - Avvai. D. Pillai. - Ayadikal.

‡Dr. M. D: 123-4

as indicating Mahendravarman II of 668-670 crowning his son Paramesvaravarman I of 670-685 A.D. Dr. Minakshi says that much reliance could not be placed on this and that Sekkilar who knew better makes Aiyadikal the king that abdicated. According to her the panel represents the Aiyadikal abdicating and crowning his son Rajasimma.

*Rajasimma's date is fixed in the last decades of VII century by some historians and in the first quarter of VIII century by some. Therefore Sundarar has to be placed in the closing years of VII century or in the beginning of VIII century **A. D.** (as who came first after the Tevaram twins.).

He is said to have sung 3,800 decads out of which cnly 1,026 hymns are available now. (T. K. P.) ' Nayattukku Sundarar is a proverb (P. T. 1803) indicating that his hymns abounded in fine graceful words. He is deemed to have sung for the common man.

CERAMANPERUMAL NAYANAR.

He was one of the 63 Saivaite saints and a friend of Sundarar. 69 Periapuranam marks him as Kalarirrarivar of Vancai. It further describes him as Cerarperuman who wrote ulappuram (Tirukkailaya gnana ula) for Siva. The colophon to his XI Tirumurai poems mentions him as Seramanperumal.

As for the date of Ceraman he was a contemporary of Sundarar and they both went to Kailasam and had not returned to Tamil country again. This is stated by Periapuranam.

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*Dr. M. D. I—144.

His contributions to literature are 73 Tirukkailaya gnana ula and Ponvannatantadi. Ula and antati are two varieties out the 96 varieties of minor poetry as thought of by a later generation.

An important feature concering the compostion of this kind of poem is that it calls for great skill and imagination in portraying the seven successive physical stages of a women. This is the first extant work of ula kind in Tamil.

AIYADIKAL KATAVARKON.

He was also one of the 63 Nayanmars. He is considered to be Paramesvaravarman I (of Kanci) who ruled in 670-685 A. D. 72 Periapuranam states that he renounced his crown in favour of his son and took to religious activities (See Sundarar). 78 Periapuranam states that Aiyadikal visited many shrines of Siva and sang venbas praising the deity. His venbas numbering 24 are included in the XI Tirumurai of the Saivite canons. His venbas expose the transient state of the human body and exhort the people to turn their minds towards God Siva. Periapuranam shows clearly that he was well versed in the composition of venbas.

MUTTOLLAYIRAM.

This is a fine work of literature which got its name after the number of verses it once contained. The name of the author is not known. The nature of the verses suggests that it is the work of a single author. Only 150 stanzas of venba metre are now available, Muttollayiram means three nine hundreds (3 × 900 = 2,700). *Scholars interpret it as 900 hundred stanzas each relating to three kings Cera, Cola and Pandya. For this Prof. S. V. Pillai quotes

*S. V. 136

the commentory of Ilakkanavilakkam (Pattiyal 88) which states that the work consists of less than a thousand stanzas.

14 The 49th verse of the work praises Makkadungon as a king who went out in procession. Since the work treats of the three kings this one here might denote the Pandya Kadungon of 570–600 A. D. The Pandya is assigned to 590–620 by Prof. K. A. N. Sastri. Anyhow the lower limit of the date of this work could be in the early VII century.

In describing the cola king one of the verses of Muttollayiram 15 says that the elephant of the cola king had one of its foot at Ujjain another at Kaveri and the third at Ilam. This indicates that, Ujjain the capital city of the Guptas, was in decline and the Cola had conquerred it. *Historians date the decline of the Guptas about the middle of the VII century and therefore at least the verse referring to Ujjain could not have been composed earlier than the VII century.

Prof. S. V. Pillai assigns this work to the last quarter of IX century but no reasons are given for doing so. He states that Mr. M. R. Aiyangar is of the opinion that the illustrative stanzas of Purapporul venbamalai might belong to Mottollayiram.

He says that several stanzas of the work relate to Kaikkilai or one sided love. Some of the most exquisite love lyrics in Tamil are found in this classic and the Purattirattu (an anthology of poems from various works) contains 65 stanzas of this kind.

The author has handled the venba metre with great elegance and literary effect. Probably this influenced a

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*H. O. I: R. S. Iyar, 226.

great deal the subsequent works in Tamil literature. We find here the germs of thoughts which developed into the minor prabandam called ula in later times. This work is referred to, and its stanzas are profusely quoted by commentators.

Once this work was published in Sentamil with 105 verses only. Later the number increased to 150 and more. The additional verses had been discovered from various commentaries and anthologies.

TOLAMOLITEVAR.

This jain sage is the author of Culamani which is called a minor epic by a later age though it should be classed with major epics. It is said to have been published under the auspicious of Sendan. A stray verse speaks of the epic as 333 Tolamoli tokutta Culamani (Culamani composed by Tolamoli (PT. 2026):

29 The introduciton of the work states that Sendan was a Koman of namavenvel (of terrible spear) probably indicating him as a king of terrible spears. This name may give a clue as to the contemporary kings and patrons of the author. Hence Sendan should have been a patron king. Scholars assume him to be the Pandya Sendan of 625-640 A. D. or the Pandya Culamani probably Avaniculamani of 600–625 A. D. Anyhow all of them seem to belong to the first half of VII century. Pandya Culamani had been the patron of the new Sangam.

We meet with two Sendans in this century, one is the patron of Tivakaram and the other is the patron of Culamani. In addition to the similarity of name and their common patronage of literature, there are other similarities also to be found. One of them is called a great

warrior king and the other is called Kavirikilavan - the lord of Kaviri and Ambar kilan the Lord of Ambar. It may not therefore be wrong to infer that these two names may refer to one and the same person.

388An inscription of Sravana Belgola states that Culamani an epic which was widely read in the country and considered fit to be got by heart was written by one Srivartadeva. *Mr. Gopinata Rao concludes that this Srivarta was the author Tolamoli who wrote Culamani in Tamil. According to him Tolamoli was another name of Srivarta. It is doubtful whether a work which was widely read in the Kanarese country and considered to be fit to be got by heart might be a Tamil work or one in a different language. **Mr. Krishna Rao mentions that Srivarta wrote Culamani in Sanskrit in 96,000 verses. The Belgola inscription evidently refers to this work in Sanskrit. From these sources it is now possible to consider that Culamani in Tamil was a translation or an adaptation of Sanskrit Culamani. The author in Tamil was Tolamoli and not Srivarta. Srivarta and Tolamoli were different persons.

Mr. Gopinata Rao holds that Srivarta was one of the teachers who succeeded Gunapatra. Gunapatra lived in 898 A. D. and Mr. Rao therefore concludes that Srivarta belonged to X century. But Mr. Krishna Rao (in his Gangas of Talkad) does not mention Srivarta as one of the successors of Gunapatra on the other hand he points out that Srivarta was one of the predecessors of Pujyapata. The date of Pujyapata was later part of VII century and he holds that Srivarta might have therefore lived in the early part of VII century. The Tami work should not therefore be identified with the sanskrit work of that name.

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*T. V. II Part: 223 **196 G. O. T.

The work is in 12 cantos containing 2,131 stanzas. In poetic diction, in felicitous phrasing, and in the sweet mellifluous flow of verse this work takes a very high rank among Tamil Kavyas. It resembles the Jivaka Cintamani in its poetical excellence.

The verses are perfect gems. The descriptions are charming and beautiful. We have to mention here that in this period the sanskrit school of rhetoric had come to power even in South India.

TIRUTAKKADEVAR.

Tirrutakkadevar is the author of Jivaka Cintamani one of the five major epics in Tamil. 30-32 The introductory verse to the commentary of Naccinarkiniyar says that Tiruttakumunivar wrote Cintamani. Dr. U. V. S. Aiyar following Naccinarkiniyar in his perface to the Cintamani edition says that the author was a Cola prince who lived in the capital of Vanci as a (jain) monk.

The following sources may help in deciding the period of the author : Mr. Gopinata Rao holds that Cintamani was written in the days following those of Gunapatra a jain teacher. His master Jinasena wrote Mahapurana and Gunapatra completed it by adding to it a part called Uttarapuranam. The story of Jivaka is narrated in this uttara canto (Puranam). Mr. Rao thinks that the Tamil rendering by Tiruttakkadevar followed the Uttarapuranam of Gunapatra who lived in the period of Rashtrakuta Akalavarsha (and wrote it) in 898 A. D. Therefore he assigns the book to the early X century. He puts Srivarta next to the author of Cintamani. *Historians state

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*Gangas-Krishna Rao : 196

that the author of Cintamani lived prior to Srivarta. It was discussed in the chapter of Culamani• that Srivarta was a contemporary of Pujyapata of VII century and therfore the author of Cintamani also must have lived earlier in the VII centnry. Srivarta and Cintamani the author of Cintamani were the authors of the sanskrit versions of Culamani and Cintamani and not of the Tamil versions. The Tamil versions do not follow the sanskrit version and must be looked upon as independent kavyas of an eariler age. *Dr. Saltore also interprets likewise the stone inscription which gives a few deatils about Srivartadeva. He states that two books distinct from those of Tamil were written in sanskrit in those days.

Mr. Krishna Rao in his history on Gangas writes that some Jain teachers as Kuranti attopavaci and his famous disciplies and others as Gunasena, Naganandi, Aristanemi, Accanant. reffered to in Jivaka Cintamani lived in the course of three centuries from VII to IX. 31Accananti is a Tamil form of Agnanandi. Mr. Rao has not assigned any date to these inscri ptions (in which these names occur) and therefore it does not exclude the possibility of these belonging to the VII century-

32Any date of Tiruttakkadevar should synchronise with the date of Poyyamoli of Vanci as stated by the introduction of the commentary of Naccinarkiniyar. Vanci should mean the capital of Gangas. That after the aggression of saivites and Vaisnavites the jains of Tamil country went over to the Ganga country is testified by history. The Devar might have been one of those who migrated to Ganga country. Ganga princes were great patrons of Tamil. Poyyamoli is identified with the Ganga prince Satyavakya of 908–950 A. D. Satyavakya is a familiar name among the Gangas. Three or four kings with the name of Satyavakya are traced out

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* Mediaeval Jainism – Saltore. 264.

about the later IX century Narasimmadeva and his brother Rajamalla III (920• - 937) both had the surname of Satyavakya. From this it is clear that there were many persons with the surname of Satyavakya in different periods. This does not therefore exclude the existence of a person with the name oi Satyavakya in the VII century.

Poyyamoli has been supposed to be the same as Poyyamol pulavar by some which is not plausible. Poyyamoli pulavar has not praised Tiruttakkadevar any where in his poems and he is placed in the XIII century by scholars. The introduction says that the Devar was one who was praised by Poyyamoli. The refference 'Poyyamoli' Pukal Tiruttakumunivan does not necessarily indicate that Tiruttakumini was a contemporary of Poyyamoli. Poyyamoli would have praised an author who lived long before him and thus this also does not preclude the possiblity of Tiruttakumuni's living in the VII century. A VII century poet could very well be the favourite of an admirer of a subsequent century.

As Dr. Aiyar gives in his editorial biography that the Devar seems to have been connected with the activities of a sangam of Madurai. The members of the sangam challenged the Devar if he was an ascetic, able to write on love themes and Devar accepted the challenge and completed this fine love epic. The Sangam referred to might be the new Sangam of VII century. Therefore it seems reasonable to assign VII century to the Cintamani.

Mr. Srinivasa Pillai quotes a view that two verses of Gandarvatattai ilambakam of this epic and the commentary of the first of these verses are presumed to give a clue to the date of Cintamani being 813 A. D. 34 The marriage of Jivakan and Gandarvatattai was fixed on a Friday in which the titi tritiyai and the star uttirattati combined. These

dates are spotted out to have occured in 813 A. D. (Cin–590). Here the author gives the dates of the marriage of Jivakan who lived long before the author. The date of his marriage cannot be the date of the author. The dates may be more imaginary than real. It is usual to give an imaginary auspicious combinations of stars days and tities for a marriage in stories of this sort. It is too much to attach historic value or even probabilities to such combinations.

33 Cintamani must have been written in a period when the Pallavas were very powerful. Such a situation obtained only in the VII and VIII centuries. The epics praises the Pallava country in various places. Prof. S. V. Pillai writes: The sanskrit sources with Devar used were Shatracutamani of Vadivasimma of IX century and Katya Cintamani and we find literal translations from them. The professor has not substantiated his view or given the passages translated. Vadiva Simma is now known to have belonged to the court of Rajaraja II of the twelfth cenrury. These sanskrit works might have used Cintamani as their source. It was pouplar among the princes, nobles and the general public for long. Sekkilarpuranam states that the Cola of the Sekkilar period was reading this epic with great interest. The merit of this work has been such that the great Naccinarkiniyar when he wanted to write commentary on an epic chose this in preference to all others. It gives a model of the ideal life of a prince or of a man in general. The author quotes amply from Kural. The fertile imagery, the beautiful similies and apt metaphors have greatly influenced subsequent poets. Kambar especially owes much to these. The epic has 13 chapters and 3,145 verses of chaste diction and sublime poetry. Naccinarkiniyar states in his commentary that the epic was composed by Koccakam metre in which Tevarams of this century also are considered to have been composed. Prof. T. P. M. says

that this verse form has contributed to the growth of viruttam in Tamil.

His other work has been Nariviruttam a small work written according to the wish of his master. It is a story told in 51 viruttams of a fox bringing out the transient states of (human) life. *If Nariviruttam mentioned by Appar were that of Tiruttakkadevar then it is certain that the author of Cıntamani lived in the VII century.

'Tiruttakkamamuni Virutta Kavittiram' (P. T. 1981) is an encomium given to this great poet by a later author.

KONGUVEL.

The epic Perunkatai was written by a King poet called Konguvel. He was a Ganga king who renounced the crown and took to literary work. 334 (A) stray verse calls this epic Konguvel Makkatai (P. T. 1981). Makkatai means Perunkatai and the suffix vel in his name denotes that he belonged to a royal line.

In the introduction to his edition of this epic Dr. U. V. S. Aiyar states that this work might have followed the sanskrit version which was written in the period of Ganga Durvinita who ruled in 550-600 A. D. It may therefore be inferred that this work might have been written after VI century i. e. in the VII century A. D. It was a time when akaval was yet the metre of epic, and this story must have been popular in South India so as to attract the attention of kavya writers.

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*See VII century S. No. 8.

Prof. S. V. Pillai assigns 750 A. D. to this epic on the ground that it has adopted Kural and Naladiar stanzas and used nan for the first person singular and kinru the adverbial form. According to him Naladiar was collected in 700 A. D. and so he prefers the date 750 A. D. This thesis maintains that Naladiar might have been collected in the VI century and therefore the VII century might have been the lower limit of the date of the work. The linguistic peculiarities of Kural and Naladiar mentioned by Prof. Pillai are seen [1] in the Tevaram of the VII century. The author of this kavya is a jain and many good principles enshrined in it will be of help to the readers and be a guidance in their struggle in life. No commentary has been written on this great epic. How efficiently and delightfully the akaval metre can be employed in narration is well illustrated by this work. The author has great poetic powers and his command of language is far above that of any other poet konwn till then. The epic compares favourably with Silappatikaram and Cintamani in handling common themes of poetry and epic, and in language, style and diction. It is in Aciriyam metre in which Silappatikaram and Manimekalai also are composed. Perasiriyar in his commentary on Tolkappiam (by 552) quotes Silappatikaram and this epic for illustrating a particular kind (Iyarpa) of composition of poetry.

The epic had six cantos, of which the last, which is on Penance has been entirely lost. Even though some portions of this work have been lost yet the work as it has come down to us count very nearly 16,000 lines. The second canto with all its twenty parts is almost intact. The other three cantos have deficiencies, lost many divisions or read with half lines and wide gaps.

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[1] Vilaikkinra - S. No. 2 Appar Tevaram.

Konguvel Makkatai' meaning the great epic (PT. 1981) is an encomium given to this work in the later days.

PANDIKOVAI.

This is a literary work belonging to the Kovai kind. It is one of the minor prabantams (literary works) on Agam (love) and it is the earliest of Kovai species available. 263 Verses of this are given as illustrative stanzas of the commentary on Iraiyanar Kalaviyal. The work is available now in 360 Verses. The work cannot be supposed to be an anthology as some presume it to be. The name to suggest Pandikovai does not seem that the work was written by various authors and cannot therefore be classed as an anthology. The diction, the style and the manner of exposition do not warrant the inference that it had many authors rather they point to a single authorship.

The date of the work may be decided on the basis of the dates of the kings alluded to in the verses. 16. A Nedumaran (Pandya) arikesari as a victor of Nelveli is praised by this work. The name of Parankusa also is often quoted in the stanzas. *Prof. K. A. N. Sastri holds that the two names refer to one and the same king. The work mentions Parankusa as the victor of the wars of Pali, Pulantai, Katayal, Cevur and Kottam. Arikesari also is described as the victor of the same battles. Therefore it is very likely that one and the same king won these battles and that he had the two names Arikesari and Parankusa. As already discussed, the date of Arikesari 640-670 as stated by Pandarattar seems more probable. **Mr. Pandarattar considers that these two kings were different.

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*Pandyan Kingdom: 55 **P. V: T. V. S.

A few general (honorific) titles of Pandyas are also mentioned in the verses. From these, *scholars hold that Pandikovai speaks of the victories of Pandyas in general and that victories and battle fields of many Pandyas upto Parantakaneduncadaiyan are allued to in the same. 16 The battle of Vilignam referred to in Pandikovai is traced out by historians to have taken place in the time of Parantakaneduncadaiyan of the later VIII century (765-815). As discussed above, as all the royal names mentioned in the Kovai refer to one and the same king, it is likely that there was a battle of Vilignam in the time of Arikesari also.

125 The commentary of Nakkirar on Iraiyanar Kalaviyal was written in the new sangam and these illustrative verses of Pandikovai refer to incidents which took place in the VII century. The Nakkirar of VI century could not have written these verses. From the commentary it is seen that the commentary of Nakkirar has not come down to us direct. It has come to us through seven generations of commentators. Probably the last commentator or some one before him had added the illustrative verses to the commentary.

The name of the author of this work is not known but **scholars suggest the name of Kumarasenaciriyar. 105-A 17They refer to illustrative verses of Kumarsenar Kovai shown in the Yapparungala virutti. The illustrative verses also are on some Pandya. In one of the verses the victory of Pali also is mentioned. The same victory is mentioned in the Pandikovai also and the language, metre, diction and the presentation of ideas are identical in both the authors. Therefore these two stanzas might be two of the missing stanzas of Pandikovai and the author of these

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*Pandyan Kingdom: 55

**M. Arunacalam : Perface to the Ambikapatiy Kovai edn.

two stanzas Kumarasenaciriyar could therefore be considered to have been the author of Pandikovai as well. The Yapparungalam commentary of XII century calls this as Kumarasenaciriyar Kovai. The Kalaviyal Karigai commentary of XII century calls this as Pandikovai. The commentary on Iraiyanar Kalaviyal by Nakkirar which uses these verses for illustrative purpose does not give any name to this kovai. It is therefore reasonable to assume that the two titles refer the same work and that Pandikovai had been called as Kumarsenaciriyar kovai in the days prior to these of Kalaviyal Karigai commentary. One Kumarasenar a jain had lived before Srivartadeva of VII century as discussed in the chapter of Culamani. Had he been the author of this kovai he also belongs to VII century Arikesari (Kun Pandya) had been a great patron of jainism and it is probable that he was given an encomium by a jain poet through this work.

This kovai has been considered by the scholars to be a standard work. It has influenced all the other kovai literature that came after it.

Kovai in Tamil means that which is strung together. Even as flowers and gems are woven into a string so also literary pieces and monologues are strung together into a united whole and this is called Kovai. There is a unity of purpose which runs through them all as the string which runs through the gems and flowers uniting them all. It is usually sung in 400 stanzas.

AIYANARITANAR.

Aiyanaritanar is the author of Purapporul venba malai. Even as the various contexts of agam poetry were collected in a connected way in kovai the contexts of Puram were

collected as a malai. Purapporul venba malai is a work on Purattinai or warfare of the Tamils and depicts something of the domestic life, religion and art. Puram comprises all the activities of human society not comprised in agam or pure love. It corresponds to aram and porul in Kural. The work consists of fine venbas and so got the title venba malai. The author was probably a Cera prince and this is disclosed 18 by the Payiram (introduction) of the book. There he is called Aiyanaritar Vanavar maruman. *Silappatikaram calls the Ceras Vanavar and justifies this conclusion.

The invocatory song of the book relates to Vinayagar and Siva. Vinayagar worship according to scholars like **Prof. T. P. M. was introduced in Tamil land in the VII century A. D. probably by Cirutondar who returned victorious from Vatabi, and towns like Ganapatisvaram were named after Ganapaty. If it is the earliest reference to the Vinayagar worship this author might have lived in the VII century A. D. There are scholars who say that the verses on Ganapaty and Siva are found in the introduction only and so cannot be attributed to the author of the book but to the author of the Payiram. In manuscripts the copyists often introduce such invocations. Therefore it is difficult to decide whether the invocation is by the author or not. Sources are meagre which enable us to fix the date of the author. In the chapter of Patan of this book which describes the greatness of the hero the 19author alludes to some of the important towns of the hero like Kanci and Pasur as in a flourishing state. Pasur is a saivite temple which has been located to the north of Kanci and Madras. Sambandar, Appar and Sundarar have sung this town in their Tevaram. Unless these towns were famous

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*30-1 Varam taru katai **Pirantatu Eppatiyo

during the time of the author he would not have mentioned them in his poem. Therefore the book could be assigned to the Pallava period.

The introduction of the book states that the author studied well the Pannirupadalam of the twelve disciples of Agattya and wrote the book. Accordingly, the book is written in twelve chapters as was done by the twelve disciples. In the Tiruvilaiyadalpuranam one Agattiar teaches grammer to Nakkirar of the new sangam. These twelve disciples might have been of this Agattiyar. Aiyanarithanar must have learnt the Pannirupadalam after many decades or even a century. Therefore this book might have been written in the VII century. The venbas of this work are considered to be the earliest specimens possible of venba metre. Prof. S. V. Pillai assigns this work to XI century. The author of Tamil Pulavar akarati puts this work in the later XI century and Prof. K. S. Pillai and Srinivasa Pillai in the VII century A. D. and Prof. M. S. P. Pillai in the Sangam age before VII century. None of these scholars have given any reason for their view.

The book is divided into twelve chapters or Padalams of 361 venbas. Some of them depict Peruntinai (love among the unequals) also. The annotator of this book was Samundidevanayanar. Each venba is preceded by a Kolu or the gist of it in a few words. Some differences will be noticed between this work and Tolkappiam.

TIVAKARAR AND PINKALAR.

Tivakarar and Pinkalar wrote Tivakaram and Pinkalantai respectively. These works bear the names of the respective authors. These two books are the earliest work of Lexicography

in Tamil. The various references in these works help to determine the history of these works. 20The introduction to Pinkalantai states that the author of Pikalantai was the son of Tivakarar.

At the end of every chapter of Tivakaram the author praises Sendan as a great scholar and poet. There Sendan is said to have studied and examined the value of Tivakaram. On the basis that this work is called Sendan Tivakaram some scholars like Mr. Seeni Venkataswamy ascribe Tivakaram to Sendan21. But Cutamani nikandu declares unequivocally that the work belongs to Tivakaran.

[1]There is a view that there was one ancient Tivakaram called Adi-Tivakaram which was the source to sendan Tivakaram. This is not accepted by scholars on the ground that there is no separate work available as adi-Tivakaram and it is not mentioned or quoted by the commentators like Adiyarkunallar who quotes Sendan Tivakaram in his commentary.

In the chapter of names of God the various names of Ganapathy are discussed by the author of Tivakaram. This cult of Ganapathy was first introduced in Tamil country in the VII centuy A. D. This indicates that these works were written in or snbsequent to the VII century A. D.

22 The Caluka dynasty of kings is mentioned by Tivakaram and according to history this dynasty was popular in the country and at the same time the Pallava dynasty was not. Historians hold that such a political condition prevailed in the beginning of VII century A. D. 23 But Pinkalar records the names of Pallavas though not in complimentary terms. It denotes Pallava as mean people. Since Pallavas were

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[1]T. V. II: 232

strangers and invaded the Tamil country they might have been condemned thus. Anyhow this shows that Pallavas were known in the days of Pinkalar. Therefore it is probable that Pinkalar lived when the Pallavas were known to the people.

Pinkalar is the son of Tivakarar and is placed in the latter part of VII century. The notable thing here is that 22 Arattar (considered to be Rashtrakutas) are mentioned in these works among the human names. On this basis the preface to the *Lexicon puts this work in the VIII century. This title might denote their earlier (clan) name even though they became famous in the VIII century A. D.

24 One Sendan is said by an introductory verse to have been praised by Auvai and he belonged to the country of Kaviri Colanad. He is called the Lord of Kaviri and Ambarkilan Aruvantai. Three ladies with the same name of Auvai lived in Tamilnad. The first Auvai lived in the days of Purananuru. She has not sung Ambarkilan Aruvantai sendan as alluded to in Tivakaram. But Kalladar has praised one Ambarkilan Aruvantai but he also does not mention him as sendan. The other Auvai lived in XII century. From her works and from Tanipadal in which her occasional poems are collected we do not see that she has sung Ambarkilan. The third Auvai might have lived in the time of the new Sangam. The members of this Sangam wrote Tiruvalluvamalai. At the end of this malai there is a verse of Auvai added as an Appendix. Only this Auvai must have sung the sendan of Cola country. The date of the new Sangam and Tiruvalluvamalai might go upto VII century A. D. **

Cudamani nikandu is Placed in the X century. It is different from Cudamani and also it shows many developments.

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*Madras University Lexicon **T. N. C. – Auvai

Scholars hold that two centuries might have elapsed between these, for the developments noticed in Cudamani to take place Therefore Tivakaram and its offshoot Pinkalantai must have been written in the centuries previous to the IX i. e. probably in the VII. Prof. K. A. N. Sastri also supports this view. He writes: 'and if those are right that assign a very high antiquity to Tivakaram the Pinkalantai must be taken also to belong to the age anterior to the raise of Vijayalaya line of kings' (Colas: 685).

Another reason also may be adduced to support this view namely that Tanjore the Cola capital city is not mentioned among the place names. Only Uraiyur is noted. Tanjore became famous in the latter part of IX century and X century.

The spread of Mayavatam of Sankarar is a remarkable feature of the history of IX century. It is not mentioned in Tivakaram but it is mentioned in the Cudamani nikandu. Hence Tivakaram might have been written before Mayavatam took roots in the Tamil country.

Sendan is known from an introductory verse 25of Tivakaram to have written an Antadimalai on the Goddess Mother who created the three worlds. The Goddess is meant by the editor of Sentamil (V) as the Sambapathy. Sambapathy is worshipped in the epic Manimekalai. The cult of Sambapathy is not found later than the VII century.

26 Ashtanga yoga or eight kinds of yoga is spoken of by Tivarakam. Prof. S. V. Pillai assumes that it might have followed the yogasutra Bashya of Patancali of VI century A. D. 27 Tivakaram explains a kind of verse called Tandagam. This kind of verse was profusely sung by Appar and therefore he was acclaimed the Tandakavendu, the king of Tandagam. This source also confirms that Tivakaram was written in or

subsequent to the period of Appar. Battacaryam a faith of Purvamimamsa is mentioned by Pinkalar (Puracamayam Aiyar). This faith is said to have been founded in the VII Century. Batta is the great Kumarila Batta who belongs to the VIII century. Therefore Pinkala must come later in that century. Pasupatam and Kapaligam and Pancaratram Battacaryam also might have existed in the VII century itself.

28The title Apayan for Colas is given in the Tivakaram. This title is considered to have been given to the Colas, only in the later centuries. The inscriptions of Kulottunga I use this epithet for the first time for Colas. It is possible that Apayan was in use in the literature long before it was used in inscriptions. The inscriptions might have adopted this word which was already popular and current or it might be a later interpolation. Tivakaram consists of twelve sections of 2,256 cutras and Pinkalantai of only 10 chapters of 4,124 sutras the main chapters being on the names of Tevar; mcn; trees; beasts; places etc. Nikandu means collection. Pinkalantai is a little elaborate and differs from Tivakaram only in the classification of chapters or tokutis. But Mr. Srinivasa Pillai states that the difference between the two is much and hence the time between the two must have been long and that therefore Pinkalar was not the son of Tivakarar. He cites the explanation of Religions in both the works, for his view. Tivakaram explains five kinds of Samayam only. Pinkalantai explains Purasamayam also. 7Purasamayams like Pacupatam and Kapalikam are spoken of by Appar also in his Tevaram. So, this kind of evidence may not be a strong source.

These Nikantus gave guidance and inspiration to many of the later Nikantus. These were learnt by every student of Tamil even upto the beginnings of XX century. These

are standard works, easier to be studied and remembered by the pupils.

NOTE:

In addition to the above poets who have contributed largely to the growth of literature in this century, there are also minor poets whose names appear in the inscriptions and also in references in Periapuranam, Tivakaram and Tevaram. These poets have not so far been included in the histories of litreature of this century. Though some of these works are not available now it is certain that the sources testify to the fact that the authors lived and wrote. Their names are therefore included among the poets of this century.

KONGANA SIDDAR.

142Kuruparambarai states that one Kongana Siddar met Tirumalicai Alvar. The Sidda is said to be an alchemist. Siddars are known to have lived in the course of many centuries from V or VI century A. D. onwards. In the collection of Siddar poems there are poems like 'Valaikummi, on the name of Konganar. His poems are written in easy colloquial style. Colloquial and mixed language was used in the inscriptions and nikantu even from the VII century A. D.

KARINAYANAR,

One of the aivite Ssaints Karinayanar of Tirukadavur is said by Periyapuranam 74 as having composed a Kovai-prabandam. The book is not in existence now. Sundarar has recorded his name in his Thiruttondatokai. Hence the author should have lived probably in the VII century.

ANTADIMALAI.

*Tivakaram 25 states that its patron Sendan composed an andati on the Goddess uma, who created the three worlds. Here Uma or the mother** is meant as Sambapaty by the editor of Sentamil. The book belongs to the age of Tivakaram.

ELIVIRUTTAMS, KILI AND NARIVIRUTTAM.

8These viruttams are mentioned by the Tevaram hymnists Sambandar mentions the first two books in his Tevaram and Appar the third. All of these works are said to have been written by the jains. The commentary of Viracoliam also quotes these names including a nariviruttam in Kalitturai metre. There is one nariviruttam which is attributed to Tiruthakkadevar which is printed at the end of Jivaka Cintamani

CELLAN SIVADASAN.

376A venba composed by Cellan Sivadasan has been inscribed in Talavanur (near) Tindivanam. The verse states that Narendrapottaraiyan constructed the temple for Siva at Catru mallesvaram in the south of venpedu.* Narentrapottaraiyan is identified as Makendravarman I by historians. That the author of the verse was Cellan Sivadasan of Bramamangalam is inscribed in the colophon of the inscription.

VIII CENTURY.

The literature of this century was greatly influenced by religion. Most of the Vaishnava Alvars except the first three

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* S. Venkatasamy: S. G. M. 63.

Alvars Tirumalisai and Nammalvar and Maturakavi lived in this century. Many of the Pallavas and Pandyas had been great Saivities. The bulk of their psalms form the main literature of this century.

Thanks to the details of Pancanga given with reference to any event following their faith in astrology. Indian Emphemeris has proved a trustworthy and scientific source in arriving almost at the exact periods of the Alvars.

" The Saka date given in it is supposed to be correct and equated to the English data and the cyclic year. Krotane is brushed aside as wrong by the Madras Department of Epigraphy. When these two datas do not agree it seems reasonable to take the saka data to be wrong in general for the cyclic year was more frequently used not only in official documents but also in the every day transactions of life of the Hindus. There is therefore greater likelihood of the creeping in of a wrong saka date than of a wrong cyclic year unless there are special reasons to discredit the later." Nayaks-66

What is said above by Mr. R. S. Aiyar about the saka years and cyclic years is equally applicable to the case of Kali years and cyclic years in the dates of Alvars.

Even though Mr. M. R. Aiyangar appreciates the authority of the Kuruparambarais he holds the year given by the K. P. (6000) for the birth of Nammalvar as an interpolation. There is no reason for doubting this source alone. The K. P. (6000 missed to record the years of birth of the other Alvars. The K. P. (3000) has fulfilled the task and given the years of birth of all the Alvars. Since these years agree with historical facts and years these K. P. (3000) sources may be taken as reliable.

The vaishnavites all over the Tamil country used to celebrate the birth .days of the Alvars annually for which the nakshtatra is more important than the year of birth. Hence in course of time the year of birth was forgotten and the nakshatra and titi were remembered by tradition and history. Histories like K. P. 3000 have preserved the year also. In many of the editions K. P. 6000 also a stray verse containing the year of birth of each Alvar is given.

Vaishnavism reached its zenith in its revival. Nandivarman II and Parantakaneduncadaiyan of the Pandyas were great vaishnavas of this century. Jainism and Buddhism went into oblivion. New kinds of poem like Tiruppavai, Tiruppalli elucci, acco and kuyil were introduced in the literature of this period.

SOURCES.

The inscriptions on Muttaraiyars are discussed on the basis of history. Velvikudi grant also of this century forms the source for the century.

Kuruparambarais (143-6, 160-6, 169-176) of XIV century, Divyacuri caritai (146-A) of XII century. Koilolugu stray verses (313, 333-4) and inscriptions (378-9, 383-4) form the sources for this century.

KULASEKARAR.

He was a Cera king and he renounced his throne to become a saint in order to serve God. 161He was called Kulasekarar of vanci (Kollinagar) (K. P.).

146-A Divyasuri Caritam reveals the fact that Perialvar sought the advice of Nammalvar for dedicatting his daughter Andal to Ranganata and Kulasekara and Tondaratippodi

were present at this meeting of consultation. This source has been mixed with some mythology and the mythology should be clearely understood. Divyasuri Caritai says that Perialvar saw Kulasekarar, Tondaratippodi, Tiruppanalvar as well as the first three alvars and Titumalisai at Alvartirunagiri. This may establish the fact that Perialvar lived after all these Alvars or as contemporary of some of these Alvars. Since Tirumalisai and the first three lived much earlier their contemporaneity to Perialvar may be mythical and as the tradition puts it Kulasekarar and Tiruppanalvar might have been contemporaries of Perialvar.

'35-A' Kulasekarar used in one of his verses the words Tondaradippodi. *I* M. R. Aiyangar observes that Kulasekarar might have had the Alvar Tondaradippodi in mind when he wrote these words and concludes that Kulasekarar and Tondaradippodi were contemporaries. The words Tondaradippodi really mean the dust from the feet of holy devotees. Kulasekarar states that if we bathe in the dust which falls off from the feet of the saint Alvar we need not bathe in the holy Ganges. This may be probable since Tondaradippodi addresses the Arangan in most of his psalms and since he had the peculiar name of Tondaradippodi in view of that he wore the dust of the feet of the devotees to remove his sins.

*I*According to history the Tillai Temple Tirucitrakudam of Govindaraja was built in 750 A. D. Kulasekarar has sung about it and therefore he must have lived after 750 A. D.

*II*75 There is a tradition that Kulasekarar abandoned his crown in favour of his son Trutaviratan and took to pilgrimage.

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* A. K. N. 93

I A. K. N: 181: J. M. S.

I A. K. N. 93

II S. V: 123.

Mr. M. R. Aiyangar utilises this to state that the king who succeded Kulasekarar was Ceramar perumal Nayanar one of the 63 saivite saints. 75According to Periapuranam one Porayan of Cera country took to penance after leaving his throne and the people chose Ceramanperumal for their ruler.

161 The exact date of birth of this Alvar is given by Kuruparambarai as year Parabava, Maci, Cuklapaksham. tvataci and Punarvasu of Friday which corresponds to the 29th of January 706 A. D. A. K. P. says that he lived for 25 years (A. C.) 169 His composition was the Perumal Tirumoli of 106 psalms. (K. P. P. 34).

* One Mukuntamala (a Kavya) Subatra Tananjayam and Tapasi Samvaranam both dramas, are also attributed to Kulasekarar. The present editions of the sacred prabandam do not contain this poem of Mukuntamala and it is not recited in the temples. Hence scholars deny the authorship of Mukuntamala attributed to Kulasekarar. ** Annangarachariar holds that Mukuntamala was written by a contemporary of Kulasekarar. K. P. P. does not furnish the names of these works under Kulasekarar while it gives the names of the works of the Alvars. But K. P. (3000) states that Mukuntamala was a sanskrit work of Kulasekarar.

PERIYALVAR.

162 Periyalvar alias Vishnu Siddan or Pattarbiran was born in Srivilluputtur K. P.

The following references in his work spot out the period of Periyalvar. 36 The Alvar speaks highly of Pandya

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* Alwar Caritram. ** Panniru Tinkal Anupavam-125.

Nedumaran in his psalms as one who celebrates the deity of Tirumalirumcolai. *Historians identify this Pandya with Parantakaneduncadaiyan of 765-790 A. D. The 378 (Velvikudi Srivaramangalam) grant of this Neduncadaiyan states that he was an ardent Vaishnava and he praised his master (Guru) and the 313encomium on Periyalvar also given by the later devotees of the Alvar declare that he was praised by a Pandya. Kondadi - this epithet meaning "praised" is particularly used both in the grant and in the later encomiums in the phrase (Pandyan Kondada Pattarbiran). He was noted as Pattarbirban a Guru. 143Kuruparambarai and **Koilolugu state that the alvar lived during the time of Pandya Srivallaba. The sacred Prabandam states that Srivallaba reffered to by K. P. was not the king during the time of Periyalvar but Nedumaran who is referred to Periyalvar himself. *Historians fix Srivallaba between 835—862 A. D. Prof. K. A. N. Sastri proceeds to make out Srivallaba as belonging to the period of 815—862 A. D. Thus historians differ as to the exact date of Srivallaba. Since Srivallaba came after Neduncadaiyan it is possible that Periyalvar lived for some time during the regime of Srivallaba also what ever might be his exact period. Kuruparambarai 162 gives the exact date of birth of Periyalvar as the year Kurotana, ani, Cuklapaksam, Ekatasi and Svati of Sunday all of which occur on the 27th of May 725 A. D. Mr. Varadaraja Iyer in the History of Vaishnava Literature (published by the Annamalai University) refers to this date.

Periyalvar was born in 725 and Andal was born in 776 A. D. Periyalvar must have been 51 years of age when he adopted Andal. Tradition says that he lived for 85years(M. R.)

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*K. A. N. Pandyas 63 **Koiloluku 20
*T. V. S. Pandyas

170His compositions were Tirumoli and Tiruppallandu (K. P. P. 40) of 473 psalms of sacred prabandam. Perialvar has sung the childhood of Krishna in his Periatirumoli. This has given rise to a new kind of literature singing the childhood of any hero or God which is called Pillai Tamil with many conventions peculiar to it. As Periyalvar's are from these conventions he may be looked upon as originator of this new kind of poetry.

TONDARADIPPODI ALVAR.

Tondaradippodi Alvar was one of the twelve apostles of Vaishnavism. 164He belonged to Tirumanamkudi (K. P.). The Guruparambarai gives his name as Tondaradippodi and states that he composed Tirumalai and Tiruppallielucci.

Both Guruparambarai and Koilolugu testify that 14^ Tondaradippodi was a contemporary of Tirumangai Alvar. Tondaradippodi was living at Srirangam performing the service of preparing daily floral wreaths for Ranganata from his garden. At that time Tirumangai built a wall around the temple of Ranganatha. The garden and the hut of Tondaradippodi came under the marked line of the wall and the wall was planned to be built across the garden of Tondaradippodi. Tirumangai- did not want to distrub the service of his senior Alvar and owing to his regard for Tondaratippodi he spared the garden and changed his plan and built the wall around the garden. Tondaratippoti was pleased to know this and named his hook used for securing flowers arulmari after the name of Tirumangai.

164 Guruparambarai states that Tondaradippodi was born in Prabava; markali; Krishnapatcam Caturtasi and Kettai of Tuesday. These combinations give the 16th December 727 A. D. according to Ephemeris. The difference between the

data found in the Guruparambarai and those arrived at in the Ephemeris is that in the Ephemeris the date falls on mulam while in Guru parambarai it was Kettai.

*The tradition says that Tondaradippodi lived for 105 years. If so he should have lived until 811 A. D. His 172 Tiruppallielucci contains ten psalms and Tirumalai 45 psalms. (K. P. P. 54) Tondaradippodi introduced a new theme in the religious poetry. Manikkavasagar followed it. Prof. S. V. Pillai says: Manikkavasagar's poem is the most refined of the two, and Tondaradippodi's the more natural. From these poems it may be said that they awakened the people for a religious life.

ANDAL.

163 Andal is one of the famous religious saints and poetesses among the religious women of (Srivilliputtur) Tamil country. She was the adopted daughter of Periyalvar. Guruparambarai gives her name and states that Periyalvar treated her as his own daughter. 171 Her contributions to the Tamil literature were Tiruppavai of 30 verses and Nacciyar Tirumoli of 143 verses. (K. P. P. 43)

163 The date of birth of Andal is according to Guruparambarai the year Nala Adi, Suklapaksha, Saturti and Puram of Tuesday. These data combine with the 25th of June 776 A. D. The tradition states that Periyalvar was born in the Kali 47th year Andal in the 98th year with an interval of 51 years between them. According to K. P. also Periyalvar was born in 725 A. D. and Andal in 776 A. D. the difference between them being 51 years. The tradition confirms the account of K. P. According to this, Andal might

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*A. G. 103 Alvar Caritram

have lived in the days of Srivallaba as stated in the Guruparambarai.

37 There is an astronomical date given by Andal in her Tiruppavai (31) which states that "Vellielundu viyalam Urankirru." This means that on a particular morning the Venus rose and the Jupiter set. This occurs in the song when one of the maids wakes up another scolding her saying "The Venus has risen and the Jupiter has set and the birds are chiriping, you lie still stretched on your bed; get up, and join us in bathing and worshipping God." *Mr. M. R. Aiyangar interprets that the rising of the Venus and the setting of the Jupiter took place similtaneously. He further adds that he consulted some astronomers and that according to them the appearance of venus in the eastern horizon when jupiter was setting in the western horizon took place at 3.50 a.m. of the 18th of December in 731 A.D. and therefore he holds that Andal lived in 731 A. D. It is possible to interpret the passage referred to by him, as meaning that the incidents alluded to took place one after the other and not similtaneously. Chirping of the birds usually does not occur at 3.50 a. m. and therefore the incidents could not have been similtaneous.

Tiruppavai of Andal had its origin from a religious observance among the maidens of marriageable age. The verses are sung in the early morning of Markali (Dec-Jan) every year by vaisnavites. **The jains also have a similar poem but we do not know when it was composed. Following her father, Andal uses colloquial expressions in her poems. Her love poems are of the first rank.

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*A. K, N. Andal 83

**S. V.: Hol. L. 126

TIRUMANGAI ALVAR.

166 Tirumangai Alvar was the most popular among the twelve Alvars. Guruparambarai states that Tirumangai Alvar of Tiruvalinagar was styled as Narkaviperumal meaning well versed in composition of the four kinds of verses. He was called after the name of his kingdom Mangai (K. P. P).

38 The Alvar refers to a king Vairamegan in his psalms. This gives unmistakable evidence as to the date of the Alvar. The Pallava Dantivarma of 775–825 and the Rashtrakuta Dantidurka of 745-756 had assumed this surname of Vairamegan. Rashtrakuta Dantiturga concluded an alliance with Nandivarma II of 760-775 and gave his daughter to Nandivarma II. Both belonged to the VIII century. The line *" Mannavan Tondaiyarkon Vanangum ninmutimalai Vairamegan' is naturally interpreted by Periyavaccan Pillai as meaning that the Pallava Vairamega worshiped the mal (Krishna) who has long crown. Adopting this interpretation of the great commentator it may safely be concluded that Tirumangai Alvar lived in the period of Pallava Dantivarman (775-825 A. D.) 166 Guruparambarai gives as his date of birth the year Nala, Kartikai and the natcatra kartikai, purnimai and Thursday. These data combine in 776 A. D. 31st October and Thursday. /One has it his lifetime was 150 years another tradition says that he lived for 105 years (S. V.). However, scholars hold that this Alvar lived for more than 100 years, and that he lived longer than any other Alvar. He should have lived upto the closing decades of IX century.

‡145Koilolugu and Guruparambarai state that Tirumangai lived long after Nammalvar and that he used to worship

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*Kacci Attapuyakara Patikam /Alvar Caritram

‡Tirumangai Prabavam

the image of Nammalvar brought in procession by Matura Kavikal and others.

146The K. P. provides an information that Tirumangai met Sambandan the saivite in religious controversy and worsted him. The Sambandan may not have been Gnanasambandar since the latter had lived in the first half of VII century. He may have been a saivaite acarya (of the Sambandar line) who bore Sambandars name in the VIII century.

173His works are six (K. P. P.) consisting on the whole of 1,253 psalms. Periyatirumoli as acukavi 1,084 psalms; Tirukuruntandakam as Maturakavi 20; Neduntandakam 30; Tiruvelukurirukkai as Citrakavi 1; Tirumatals as Vittarakavi 118. There is vast difference of opinion about the numbers of these psalms. These were regarded the six branches (Angams) of the four marais sung by Nammalvar, 'Maran Vakutta Tamil Maraikku Mangaiyarkon Arangam'.

Of these the two matals are ordinarily divided into 118, as stated above. But the followers of Appullar divide them into 226. According to this the total number of songs contained in the six books of Tirumangai are 1,361. Those who calculate the matals as 118 accept the 108 verses of Ramanujanurrantati as a part of the (4000) sacred Prabandam. There are some similarities in the names of psalms of Tirumangai and Manikkavasakar. For instance Kottumbi occurs in both. Acco occurs in the psalms of Tirumangai and Manikkavasakar. Tirumangai has also introduced into his works some folk song types of poems such as Kulamantiram; Pokattamponko; molai; tokko; tara; Parakkalittal; Moccu and Ullal.

TIRUPPAN ALVAR.

Tiruppan Alvar was a bard saint and a member of the low caste called Panar. 165Guruparmbarai says that Tiruppanavar was born in Uraiyur.

39There is a passage in the verse of 'Tondaradippodi Ilikulattavarkalenum emmadiyarkalkil Toḷuminir' which is interpreted as implying the caste and the person of Tiruppan Alvar. "If they are devotees of God, even if they are of low caste they are worthy to worship" is the import of this passage. Mr. M. R. Aiyangar considers that Tondaradippodi might have had Tiruppanalvar in his mind when he wrote this.

165Guruparambarai mentions the exact date of birth of this Alvar· as Tunmati Kartika, Krishnapaksham tvitiyai and Rogini of Wednesday, these data occur in the year 781 A. D. seventh day of November. The difference between K. P. and emphemeris is that while K. P. mentions the star as Rogini the emphemeris gives it as mrikaciritam. There is a tradition that Alvar lived for 80 years (S. V.). Then he should have. lived until the end of VIII centuary.

174His poem was Amalanadippiran of 10 psalms (K. P. P.60). The exquisite simplicity of the poem and the deep sincere emotion it evokes make it an outstanding composition among the poems of the vaishnavite Tamil saints.

This poem of Tiruppan Alvar has appealed very much to the heart of the great scholar, philosopher, logician and poet of the XIV century Vcdanta Desikar who has written a commentary on these ten songs.

TIRUVELLARAI VERSE.

379A viruttam is found on the wall of the well of Aravurai alias Tiruvellarai of Trichy. The text above the verse states that the well was dug in the period of Dantivaram's fourth regnal year. The verse is melodious and sweet. The fourth year of Dantivarman's reign falls on 779 A. D. The verse

exposes the transient state of human life and the importance of performing righteous deeds.

TAMBIRAN TOLAN MANAKKAN CARAR.

380A label under an image of Tirumuttam Siva temple states that the image was one of Tambiran tolar Manakkancarar who composed psalms and worshipped the deity of the temple. *Mr. M. R. Aiyangar holds that he might have been a friend of Sundarar or a descendant of Manakkancarar and that he should have composed patikams on Siva, like Sundarar. S. T. K. Mr. Aiyangar alludes to such practices in the X century of Rajaraja I. (See Pitavur Velan Tantai) (MER: 255/1916 (C) P. 150):

PACCIL VEL NAMBN.

381Three poets have panegyrised one Muttaraiyan Suvaranmaran who constructed a temple for Pitari. His name suggests that he was vellala. Paccil was his native town at Malanadu. Five verses are recorded in these inscriptions in his name. They describe the prowess of the king in war. (S. T. VI: S. T. A. 17).

ACARIYAR NIARUTTAR.

382From his name Acariyar it is to be inferred that he was a jain and the teacher of the Muttaraiyar. One verse is found here and it is mutilated. What remaines of the verse is beautiful (Poetic).

KUVAVANKANCAN.

382Kuvavankancan of Pavatayamangalam of Kilarkurram. The name itself suggests his native town as Pavadayamangalam

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*S. T. K.

and his district as Kilarkurram. Six verses are recorded in his name. They speak of the prowess of the Muttaraiyar.

ILAMPERUMANAR.

Ilamperumanar belonged to Kottayam of Nagarkovil. 383His poems are found in the inscriptions of the Siva temple of Sentalai. The colophon in prose states that they were written on the above discussed Suvaranmaran Perumpidugu Muttaraiyan. *From history it is seen that Muttaraiyans have been popular in the VIII century A. D. Prof. S. V. Pillai identifies this Ilamperumanar with Ilamperumanadigal of XI Tirumurai.

POEM OF VELVIKUDI GRANT.

384This grant itself is in the form of a poem. It was written by Enadi Sattan Sattan about Pandya Parandakaneduncadaiyan of 765–790. The poet was awarded lands for this useful and beautiful poem, which is of much historical value. T. V. S : Pandyas **Historians work out the chronology of the Pandyas from the time of Palyagasalai Peruvaluti to the end of VIII century only upon the geneology given by this poem. The poem was composed in the third year of Parantaka i. e. in 768 A. D. The various victories and charitable activities of the Pandyas are well portrayed in this poem which comprises nearly 200 lines.

INRCRIPTIONAL VERSES.

The poem on Pandya Parandakaneduncadiyan beginniag with 'An narakiya alar Katirneduvel' and on the Sadaiyavarman Parantakan beginning with 'Onku tirai Viyan parappil utati alayamaga' were composed in this century.

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*T. V. S. : Colas 1 : Vijayalays. **T. V. S. Pandyas.

IX CENTURY.

The two great Saints of Vaishnavism and saivism, namely Nammalvar, and Manikkavasakar respectively, and the authors of Nandikalambakam and Barata venba were the chief literary figures who lived in this century.

The literature of this period has been mostly patronised by the royal courts. Varagunan I and Pandya Srivallaba were tolerant towards other religions. Nevertheless Varagunan I and the II were staunch Saivites. The last Pallavas also ruled till the end of this century. The cola Vijayalaya founded a kingdom in Tanjore in the later part of this century. Pallava Nandivarmen III was an adherent to Saivism and a bene volent parton of Tamil letters.

The Rashtrakutas were great patrons of jainism and one Gunapatracarya founded a school of religion at the end of IX century, and had a number of disciples. Cutamani Nikandu was written in this period. By the mix up of the various cultures and kingdoms new words of Nikantus were introduced in literature. Metaphysical and religious terms were added in plenty to the new vocabulary.

Guruparambarais (159) of XIV century; Tevaram (9) of VII century, Paranjoti Tiruvilaiyatal (220) of XVI century; a poem of Pattinattar (49) of X century; a poem of Nambiyandar (54) of XI century. Tanipadals (K. P. 146-A, 160, 175-6) and inscriptions (386-7, 385 389) form the sources for this century.

The Srivaramangalam grant giving the origin of the place Srivaramangalam is an irrefutable source for the date of Nammalvar.

A rare and valuable source has been obtained from Divyacuri caritai which states that Nammalvar lived during

the time of Vallaba Srivallaba Pandya the contemporary of Perialvar. This has not been noticed by any historian so far.

The Rajaratnakari account is more historical. It's date of 819 A. D. may be very helpful in deciding the date of Manivasakar.

NAMMALVAR.

Nammalvar, the great apostle of Vaishnavism is considered to be the principal authority on the philosophy of Vaishnavism among the Alvars and he is the author of the remarkable Tiruvaimoli. 159Guruparambarai calls him Nammalvar of Tirukkurugur.

S. No. 40 This gives a clue as to the date of Nammalvar. He has celebrated the deities of Srivaramangalam and Varagunamangalam. 384Inscriptions testify to the fact that Srivaramangalam was formed by Parandakaneduncadaiyan and therefore Nammalvar should have lived after the Neduncadaiyan or should have been his contemporary. Nammalvar also refers to another place called Varagunamangai. *There is a view that this might have been a modified form of Varagunamangalam analogous to Srivaramangalam being modified as Srivaramangai. Varagunamangai might have been named after Varagunan who might have been the same Varagunan I the contemporary of Manivasakar who lived in the latter part of IX century. Therefore Nammalvar should have lived during or after the latter part of IX century A. D. There is no evidence to show that Varagunamangai was formed by Varagunan or named after him except the name Varaguna appearing in the names of the village and the king. It is also pointed out by

*K. Sri Pillai – T. V. II-185

scholars that the Goddess of the place is called Varagunamangai and that it is likely that the village was called after the Goddess. This similarity of the name is too slender to conclude that the village was formed or named after Varagunan. 146-AThere is a rare and irrefutable evidence in the Divyasuri caritai. According to this, Nammalvar asks the Pandya Vallaba to arrange the marriage of Andal. The Pandya Vallaba must have been the same Srivallaba, the contemporary of Periyalvar and Andal as mentioned by Guruparambarai prabavam. Thus Divyasuri caritai and K. P. P. are corroborated by each other.

159Guruparambarai (3000 pati) gives the date of his birth as Pakutanya, Vaikaci, Suklapaksham, Purnimai, Visagam and Katakalaknam. The 6000 pati of K. P. also gives this date (pp. 68). Collated with the emphemeris these data combine with the Friday, 4th of May 798 A. D. *Mr. Varadaraja Iyer also alludes to this date. **A. Caritram. According to tradition he lived for 35 to 45 years and if so he lived about the first half of the IX century.

If this is correct Nammalvar should have lived after Neduncadaiyan (765 A. D.) and he was born in 798 A. D. Previously before these definite dates were established there had been many speculative theories.

*There is a view among scholars that Marankari alias Madurakavi a minister of Parandakaneduncadaiyan was the father of Nammalvar. **There is another view that this Kari alias Madurakavi was the disciple of Nammalvar. Marankari of the Vaidyakula of Karavantapura (Kalakatu in Tirunelveli District) must have held an important place

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*Vaisnava Tamil Varalaru. **A. Caritram.

* K. Sri — II 154; ** Pandyan 58—61.

under the king if he was not already Uttaramantri (Chief Minister) as he figures in the agnapati of the Velvikuti grant. @This same Marankari alias Maturakavi built a stone temple for Vishnu in the Anamalai hills about 770 A. D. This Marankari is supposed by scholars to be the father Kari of Nammalvar. There is no reason in accepting this view since Marankari had died soon after 770 A. D. (Pandyan KAN) whilst according to K. P. details Nammalvar was born in 798 A. D.

175His works are: Tiruviruttam 100; Tiruvasiriyam 7; Tiruvaimoli 1102; Periatiruvantadi 87 psalms (K. P. P. 84.5). These are regarded as the four marais (Vedas) in Tamil. Vedam Tamil Seidamaran is an encomium given to Nammalvar.

It may be noted that there are very many similarities between Tiruvaimoli and Tiruvasagam. Even the names Tiruvaimoli and Tiruvasagam are highly suggestive both being identical in their meaning. Tiruviruttam corresponds to Tirukkovaiyar. Both deal with Divine love in Kovaiturai. Rare expressions like Valmutal occur in both. Finally parallels in sentiments and ideas are found in plenty. On these similarities Prof. S. V. Pillai considers that we would be perfectly justified if we place Nammalvar a little later than Manikkavasakar i. e. later than 875 A. D.

It was his great Tiruvaimoli that has called forth several commentaries, the most elaborate and famous of them being the Itu of Nam Pillai. Scholars began to expound new philosophies underlying the principles of Tiruvaimoli. Acaryahritayam may be cited as an example. Such honour was not given to any work of any other Alvar.

@ KAN — Pandyas - 61.

MATURAKAVI ALVAR.

160 Maturakavi of Tirukolur was the famous disciple of Nammalvar. Guruparambarai states that he wrote Kanni-nuncirutambu a poem of eleven verses (K. P.) *He is known to have lived after Nammalvar ** and it was fifty years according to a tradition.

160 The date of Maturakavi's birth is given as the year Isvara, Citrai month, suklapaksham, caturtasi. citrai of Friday which correspond to the 14th of April 797 A. D.

176 He has written only this one hymn 'Kanninun Ciruthambu' (K. P. P.) and this is an encomium on his master. He is the only Alvar who sang not about God but about his master, the Acarya.

MANIKKAVACAKAR.

He is one of the four principal apostles of Saivite faith. His famous contributions were Tiruvasagam and Tirukkovaiyar. These are classified in the VIII Tirumurai of the saivite canon.

The traditions place him fourth in the order of these saints probably because he lived after all the other three: Appar. Sambandar and Sundarar; and he was admitted into the order of the three saints possibly because his psalms were of such highest merit. Since he was a native of Tiruvatavur he was always called Tiruvatavurar by the earlier generation. 220 It is Tiruvilaiyatal which mentions that this saint was called Manikkavasagar by Siva himself.

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* Koilolugu — Tirumangai Prabavam. ** Alvar Caritram.

Manikkavasagar alludes to Varagunan in two of his poems.41 It is accepted by all scholars that this refers to a Pandya king who lived during Manikkavasagar's time. There have been two Varagunans, Varagunan I and Varagunan II according to historians.

Varagunan I ruled from 792-835 A. D. and Varagunan II ruled from 862-880 A. D. *T. V. II - 128 Scholars hold that Varagunan referred to by Manikkavasagar was Varagunan II who was a great devotee of Siva and who came to the Cola country and worshipped Nataraja there. His two victories one at Itavai and the other at Vembil relate the Cola country whereas the wars of Varaguna I relate to Venadu and Kongu but not the Cola country. The inscriptions now found prove that this view is incorret. Though Varagunan I fought no battle in the Cola country yet the issued many edicts from all over the Cola country which shows that he was a complete Lord of the Cola country stayed in one of the places wherefrom some of these cdicts were issued. Thus the argument that he did not win any battle in Colanad nor become the overloard of the country falls to the ground.

Varaguna I is referred to in Cinnamanur plates as Varaguna Maharaja. Varagunan II was defeated in the Tirupurambiyam and he fled back to his country. Except the two temporary victories, he had no claim to be called a Maharaja and he is simply called Varagunavarman in the same plates. Whereas Varagunan I the Maharajan had in addition to his overlordship Colanad conquered Venadu and Kongu and can properly be called the Maharaja or the emperor.

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* T. V.: II—128.

Nandivarman II of VIII century had reigned over the whole of Cola country before Varaguna I but we find no inscription of Dantivarman in Colanad. Therefore scholars infer that Varagunan I should have wrested the Cola country from the Pallavas and hence no inscription of Dantivarman is found in the Cola country. This inference is reasonoble.

Also the argument that Varaguna II was a great devotee of Siva has no support in the inscriptions. The only grant (of Varaguna II) which has been found relates of gift to the Muruga in the temple of Tirucendur for the daily worship, whereas Varagunan I * had endwed many Siva temple in Colanad (as testified by his inscriptions. Varagunan I has therefore more claim to be considered as an ardent devotee of Siva and he is to be identified as the Varaguna honoured by Manikkavasagar by his references in his Tirukkovaiyar.

One of the religious achievements attributed to Manivasagar by all the scholars was the conversion of the Buddhist king of Ceylon to Saivism. It is true that Manikkavasagar does not allude to this conversion in his Tiruvasagam. Saints in their humility do not gloat over their own achievements as kings do. *But he alludes to Buddhism as a petty religion with narrow knowledge, worm-eaten at the bottom, and in a tottering condition. Though Buddhism was a great religion it had degenerated gradually in the course of centuries and lost ground in India, The period of Manikkavasagar was nearly a thousand years after Buddha and Buddha himself came to be worshipped as a God in a religion which did not accept a God.

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* Auvai 306; S. I. V - 608; A. R. 364/1907.

*Tiruttolnokkam 6 - St : Buddhanmutalaya

In the history of Vaisnava saints** Tirumangai carried away the golden image of Buddha and utilised it for the construction of walls and minarates fôr the temple of Ranganata of Srirangam. According to Guruparambarai, this could not have happened if Buddhism was in its prosperous days in Tamil Nad. Evidently it was easy for Manikkavasgar to win over the Ceylon king to his side. Though Thiruvilaiyadal-puranam connected with Manikkavasakar narrates that the king of Ceylon crossed over to India with Buddhists, that Manikkavasagar won them in a debate, and that their conversion to saivism took place at Chidambaram. *Rajaratnakari declares that a saint answering to the description of Manikkavasagar x x x did that conversion in Ceylon. It says that a man "in the habit of a priest" came from foreign lands to Ceylon and turned the king from the religion of Buddha and made him adopt the Maxims of other systems of religion. Rajaratnakari is a comparatively more reliable record. Further we do not meet with an exaggerated claim for glory but a humiliating account of the conversion of the Buddhists in their own land, This could not have been mentioned unless it had really happended. The importance of this chronicle, Raja-ratnakari, is enhanced by the fact that it gives the date of the conversion as 819 A. D. This date falls within the period of Varagunan I during which we deduce that Manikkavasagar might have lived. Evidently in order to include the miracle of Siva appearing in the dreams of the Tillai 3000 brahmins and connect it with the temple of Chidambaram for enhancing its greatness the scene of conversion has been shifted by the puranas to Tamilnad. Whatever might be the reason for this change it is to be noted that a period arrived at form the study of evidences coincides with a date given in Rajaratnakari. This corroboration gained from an external

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**K. P. P. - 71 *pp 81 *S. V. 299

source tends to confirm that the period of Manivasagar was in the IX century.* It was Mr. Nelson who brought to the notice of the scholars this account of Rajaratnakari and informed that it might refer to Manivasagar though he appears to have been misinformed that the puranas confirm the account in Rajaratnakari.

Another argument by scholars based on the name of Varagunan is as follows: Tiruvilaiyadalpuranam mentions one Varagunan who lived before the contemporary Pandya of Tirugnanasambandar. They identify this Varagunan to be the Varagunan referred to by Manivasagar in his Tirukkovaiyar.** 9This is an argument based on mythology; and miracle attributed to Manikkavasagar of the transformation of the jackals into horses is not connected with the Varaguna in the Tiruvilaiyadal but some other miracle not connected with Manikkavasagar is mentioned therein. Even mythologically the Varagunan in whose time the miracle of Manivasagar is not stated to have happened, cannot be identified as the Varaguna a contemporary of Manivasagar. Mr. K. Srinivasa Pillai points out that according to Paranjothi Tiruvilaiyadal Arimartana Pandya the contemporay of Manivasagar lived 43 generations after Varaguna. 9Kalladam and Appar mention the miracle of the transformation of the jackals into horses but they do not connect it with Manivasagar. Therefore he could never validly be considered to have lived before Appar or the author of Kalladam. They might have referred to a tradition current in the country not connected with Manivasagar. The connection of Manivasagar with this tradition apparently rose in later times. 42 In his Porritiruvagaval Manikkavasagar calls Siva. "Thou who had become Arikesari (Arikesariyay Porri)" Mr. Avvai D. Pillai argues that Arikesari refers to the name

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*See K. Sri Pillai - II 103 **S. V. 29

of Siva as named after the king who had a title of Arikesari and who was either a contemporay of Manikkavasagar or lived just before him. Many scholars endorse this view.

If it is true, Manikkavasagar must have lived in a period when the Pandyas had the titles of Arikesari and Varagunan. No Pandya who lived before Appar and Sambandar had the title of Arikesari. Only in the later VII and VIII centuries Pandyas had assumed this title, and hence it is probable that the Manivasagar must have been one who lived after the Tevaram saints and next to some Pandya Arikesari.

49 Some scholars argue that Pattinattar who is assigned to the X century mention Manikkavasagar after the Tevaram trios and so also Nambiandar classifies the books of Manivasagar after those of Tevaram trio and therefore this goes to prove that Manivasagar lived after the trio and not before. These sources cannot be relied upon as pointing out the chronology of the saints. The reasonable inference would be that they were classified or arranged according to their merit with which Pattinattar and Nambiandar credited them. *Scholars who hold the theory that Manikkavacakar lived before the Tevaram saints put forth a few points in support of view. Tevaram hymns refer to some events relating to God Siva and they are quoted by these scholars as referring to the life of Manikkavasagar.

**Kutamula Nantisani Vasakanai Kondai (Appar). This is one of the Tevaram songs sung by Appar which means that Siva accepted Nandisan as his messenger. Vasagan means messenger. These scholars interpret this line as meaning that Siva made Nandisan to be born as Manikkavasagar. No puranam which speaks of the life of Manikkavasagar does

* T. V. II - 90. ** Marai Malai Atikal.

state that Nandi himself was born as Manikkavasagar. Those puranams too which were written with the unique purpose of narrating the life of Manikkavasagar do not tell this.

'Vaikai tirukottil ninra tiram' (Appar). This implies that Siva has resided in the temple on the bank of Vaikai in Madurai. These scholars infer that this implies the miracle of carrying of mud by Siva for Vanti on the bank of Vaikai. The line quoted is not specific enough to denote the miracle alluded to. It is far fetched to infer the miracle from the line which refers to God living on the banks of Vaikai. In fact the temple of Madurai also is on the bank of Vaikai.

There are *scholars who doubt the authorship of Tirukkovaiyar which is considered to be the work of Manikkavasagar.54 A poem by Nambiandar removes the doubt by declaring that it was Manikkavasagar the author of Tiruvasagam who wrote Tirukkovai also.

Tiruvasagam consists of 662 psalms and Tirukkovaiyar 400 verses. Tiruvasagam may be compared with the hymns of IX Tirumurai. Reference to Mahendram etc., are found in the book. The Virasaivites hold Manikkavasagar in high esteem as an acariyar of their cult. His heartmelting strains are full of living faith and devotion. Vadavurar Kanivil (heart moving) is a proverb (P. T. 1803).

TIRUKKOVAI.

We find here the record of the religious experience of a saint who is moved by love for God and worshipped him as husband. Tirukkovaiyar has its literary flavour and value though it is considered as a mystic poetry. The love of

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*See S. T. I. V. 315

soul for God is portrayed in the allegory of the lover and the loved.

NANDIKALAMBAGAM.

It is the earliest of the Kalambagam works in Tamil. The name of the author of this familiar work is not known. 45The allusion to the name of Nandi of Tellaru in this work suggests that it was composed on the Nandivarman III Pallava of IX century (825–850) who was a great patron of letters. The work may be deemed a historical record on Pallavas. This is the first and the best work in the species of Kalambagam, one of the minor prabandams.

According to tradition it is stated that the poet told the king that whoever listens to the hundredth stanza of this Kalambagam will die. The king preferred to hear it to the end even though it might cost his life. It is likely that this story came into vogue to exaggerate either the merit of the poem, or the kings love for the poem, or both tradition. The poem glorifies the various qualities of the king Nandi III the victor of Tellaru. Many stanzas of this Kalambagam are included in the Kalaviyal karigai as illustrative verses. The language remains simple and enchanting. Even today it retains its youthful vigour and charm.

PERUNDEVANAR.

Perundevanar was the author of Baratavenba.45 Nandivarman III of IX century is eulogised in the verses of the work and therefore this author is different from Perundevanar of the new Sangam. This is in campu (mixed prose poetry) metre. The prose part of the work serves

the explanation of the verses or the continuation of the story. *Pallavas have been enthusiastic patrons of Baratam literature. Baratam was recited in the temples of Pallava country and lands and gifts were provided for the recitors

MANDALAPURUDAR.

Mandalapurudar is the author of the familiar lexical work Cudamaninikandu. He belonged to Veerai. The Payiram of the work introduces him as Veerai Mandalavan. He was a jain. 43 The author declares in his introduction that he was the disciple of Gunapatra of Tirunarumkunrai. A. C. states that Mandalapurudar belonged to Tirunarumkunrai and Perumandur.

44 Illustrating Kodaimadam wheckless liberality he cites as an example the liberality of Krishnaraja. As a lexicographer he is expected to define the term and describe what it means. He goes rather out of the way to mention the name of a king who was most liberal, evidently to honour this king his patron and his contemporary, @Scholars identify this king as Krishnadevaraya of Vijayanagar (1508-1530) who was a liberal Monarch and a patron of learning

The history of Gangas asserts beyond doubt that Mandalapurudar the author of the Tamil metrical Dictionary was a disciple of Gunapatra. It is further stated that Gunapatra a disciple of Jinasena was the contemporary of the Rashtrakuda king Krishna II who ruled between 880-911 A. D. Mr. Krishna Rao the author of the history of Gangas suggests a possibility that Krishnaraja referred to by the author might be a Krishnaraja of Rashtrakudas. While he

*Dr. Minakshi - 176. @I. V. II 358

writes the history of Jain teachers he supplies this information after he had discussed the saints who lived after VIII century. If so Krishnaraja mentioned by Cudamani Nikandu must have been the king of Rastrakudas possibly Krishna II mentioned above. Thus it may be that Mandalapurudar was a disciple of the famous Gunapatra of the X and XI centuries supported by Krishnaraja (Krishna II) the Rashtrakuda king who was also a jain.

He has included Mayavata among the names of religious (Palporul Kuttattorupeyar tokuti). Hence he goes in or after the IX century when Mayavata came into vogue as discussed elsewhere. He has not mentioned Tanjore among the place names in his lexicon, though he gives the name of Uraiyur as the Cola captial. Tanjore became famous as the Cola capital (in the X century). No Lexicographer would have omitted to mention this place name if it had come into prominence during his time or before him. As Mandalapurudar has not mentioned this famous town he should have lived sometimes before this town became famous as the Cola capital i. e. before the beginning of XI century A. D. *Kandaraditya the Cola of X century also calls himself the king of Uraiyur and Tanjore.

*Prof. K. A. N. Sastri says that Cudamani nikandn mentions the name Karigai in rakara etukai. The Professor holds that the Karigai mentioned here denotes Yapparungala Karigai and gives the different senses in which the word is used and therefore this work should have been composed after Yapparungala Karigai of XI century. Karigai is a general term and the author has not specified it as Yapparungala Karigai. Hence the contention of the Professor is not valid.

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*See X–XI centuries. *K. A. N. Colas Literature, 685.

Cudamani Nikandu is the first Lexicography in the Viruttam metre. Previous works Tivakaram and Pinkalandai (which this nikantu followed) were in Sutra style which is not as easy as viruttam to get by heart or keep in memory. The style of Viruttappa in this nikandu is flowing and easy which made this work a standard and model one for the future works on Lexicography.

The book is written in twelve sections and has 1196 verses of viruttam metre. But an old stanza states that the book contained only 1125 verses. The introduction of the work further states that he was the author of Tiruppukal puranam also. The puranam was probably on Arugadeva and it is spotted out as Sripurana.

APARAJITAVARMAN.

386 A venba was inscribed in the Virattanesvarar temple of Tiruttani in the days of Aparajitavarma Pallava. One Nambi constructed the temple. The colophon says that the verse was composed by Perumanadigal who is identified by scholars as Aparajita Pallava (875-893 A. D.) (of the latter part of IX century) himself. (S. C. M. 130; S. I. XII-940).

NADIKOVAI.

46 A stanza of the Nandigalambagam provides the information that a kovai also was written on Nandivarman. But the work is not available now. The author of the kovai also might have been the same as that of the Kalambagam. (N. K. 136).

CITTANNAVASAL VERSE.

387 Cittannavasal verse is inscribed in the cave temple of this village and it speaks of the greatness of a jain saint

Ilamkandaman. It is dated in the year of Pandya Srivallaba (815-862) of IX century (S. T. K. 32; M. E. R. 368/1904).

INSCRIPTIONAL VERSES.

Inscriptional verses on Parandaka Pandya of 880-900 A. D. beginning 'with Tiruvalara Jayamvalara, Tennavartam kulam valara' were composed in this century. The author of these verses of inscriptions are generally not known.

PALLITARAIYAN.

385 An inscription in verse is found in the cave of a hill of Karungalakudi of melur, Madurai. It is in praise of one Pallitaraiyan probably a Pallavataraiya saint who performed yagas in Podigai. He has been an officer under the Pandyas and a great scholar. Mr. M. R. Aiyangar places him in the VIII and IX centuries A. D. (S. T. K. 27: M. E. R. 563/1911).

TENNAVAN TAMILAVEL.

389 An inscription in verse in the Vatteluttu is found in Kilmattur Siva temple (near Madurai). One Tennavan Tamilavel caused the temple to be constructed. He seems to be a vellala and a versatile scholar in northern and southern languages, theology and metaphysics. This is put by M. R. Aiyangar before X century (S. T. K. 28; M. E. R. 626/1926).

X AND XI CENTURIES.

IT was an age of collection and consolidation of the religious literature of the previous centuries. Also some jain puranams were rendered in Tamil in manipravala style.

A chieftain of the Colas had to bring and establish Amitasakarar in Cola Country and get the Karikai written by the muni. Virasoliam was a buddhist work. The hymns of Nayanmars alvars and other saints were collected and classified into Tirumurais and Prabandams in these centuries. Natamunigal and Nambiandar who collected these sacred psalams made enormous contribution towards the development of literature.

On the whole this may legitimately be called the age of preparation for the growth of literature in the succeeding centuries.

As most of the poets of this period had lived part of their lives in both the centuries and cannot definitely be assigned to anyone particular century, these two centuries have been clubbed together and have been dealt with in one chapter.

Rajaraja I, Rajendra I and Kulottunga were engaged in constant warfare with the neighbours and foreign countries. Anyhow the victories of monarchs had stabilised the life of the people in these centuries and influxed enthusiasm and prepared the ground for creation and development of arts and literature.

Pallavas had gone out of the picture and the kingdom of Pandyas was immersed in a state of confusion. The Pandya country faced a cola interregnum in its polity. The

supermacy of colas continued to exist during these centuries. The literature of this period reflects the high civilisation which was in its growth.

The jains had withdrawn themselves from active life of the Country and been working calmly for the development of literature. One Gunapatracarya as mentioned in the inscriptions flourished at the end of IX and the beginning of X centuries. Jainism and buddhism lived peacefully side by side under the imperial colas. The jains introduced the manipravala style in this age which encouraged the bulk of manipravala works of the vaishnavites in the following centuries.

The poems of Pattinattar and those of Nambiandar form the sources for other centuries (IX; X). Guruparambarais (147, 148, 152) of XIV century; Viracoliam commentary (99) Tirumuraikandapuranam 130, 131, 133, Rajarajan ula 81-2; stray verses (309, 312) and inscriptions (405-6, 390-393) form the sources for this century.

SACRED WRITERS OF IX TIRUMURAI.

IX Tirumurai is an anthology of devotional hymns sung by nine Saivite saints: Sendanar, Karurdevar, Tirumalikaitevar, Punturutti Kadavanambi, Kandaratittar, Venattadikal, Tiruvaliyamutanar, Purudottamanambi and Setiroyar. The poems are divided into Tiruvisaippa and Tiruppallandu. A traditional poem gives the names of the saints.

S. No. 47 gives a clue to find out the period of these saints. Karurdevar one of these saints has glorified the deities of Rajarajesvaram and Gangaikondacolapuram. *These towns were built by Rajaraja I and Rajendra Cola

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*K. A. N. Colas - 678

in 1010 and 1030 respectively. Therefore Karurdevar might have lived in the XI century. **Prof. K. S. Pillai states that there is a tradition that Karurdevar was helpful in the construction of the temple of Rajarajesvaram. If this tradition is correct Karurdevar might have lived in the closing years of X century and the beginning of XI century. From the sources available it is not possible to be more definite.

@There is a view that Sendan and Tirumalikaidevar were one and the same person. An inscription dated in the year of Rajaraja I of Tiruvilimilalai speaks of Tirumaligaidevar as a donor of a lamp to the Siva temple. Tirumaligai is described in this inscription as Jayantan Tirumaligai. From this description scholars are inclined to conclude that Sendan and Tirumaligaidevar were one. *But the IX Tirumurai classifies their psalms separately under two captions of Sendanar and Tirumaligaidevar 309 and a traditional poem also giving the names of the authors of IX Tirumurai and their poems marks out these two authors distinctly. Apart from this the scholars holding the view that these saints were one urge the following in their favour. Everyone of these saints has in the last or in anyother of his verses stamped his name. All the eight out of the nine of these saints of this Tirumurai have done this. Tirumaligaidevar has not mentioned his name in his poems but Sendanar has done that. Both the poems of Sendanar and Tirumaligaidevar though classified separately are side by side. Scholars therefore conclude that they are not different persons. But Nambiyandar and Uyyavandadevar mention Sendanar as Sendan only and not as Sendan Tirumaligaidevar. The traditional stories about these saints

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**I. V. II 326 @S. T. K. 36; S. T. III: 359

*A. C.

also do not refer to them as one. Prof. K. A. N. Sastri opines that these saints were two (Colaṣ: Literature 678).

Nambiyandar has praised this Sendan along with the Saivite saints. **This Sendan he refers to as Pandai-parai Sendan. Sendan the Minister of Pattinattar also is said by tradition to be the Sendan of IX Tirumurai. Therefore it is possible that this Sendan referred to by Nambi and the minister of Pattinattar and the Sendan of IX Tirumurai might have been one and the same person. Kandaraditya, one of these nine saints is identified *by many historians as the son of Parandaka Cola I. He alludes to himself as the ruler of Colanad who had the good fortune of becoming one with the God of Tillai. He and his wife were great devotees of Siva. The king saint ruled in the second half of X Century from 956-57 Prof. M. S. P. Pillai assumes him to be a Kandaraditya, a grandson of Kandaraditya. The author mentions about a 48 Cola who conquered Ilam and roofed the temple (Ambalam) with gold. According to historians both these deeds are described to Parandaga I. It is a rare feature in literary history that kings contributed their share to the religious literature of their period.

Periyalvar has sung Tiruppallandu. A part of IX Tirumurai also has Tiruppallandu. This may imply that the literary tradition created by Periyalvar had influenced this Pallandu of IX Tirumurai. Tiruvisaippa and Tiruppallandu consist of 218 verses. Tiruvisaippa consists of 205 verses by eight authors and Tiruppallandu consists of 13 verses by one author Sendanar.

Punturuttikadavanambi is recorded according to scholars in an inscription of Rajaraja I, with a slight variation as Nambikadavanambi. He belonged to atreya Gotram and

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**See Nambiyandar

*T. V. S. Colas.

was a great devotee of Siva. *Prof. K. A. N. Sastri identifies him with an arcaka mentioned in an inscription dated 1050 A. D. of Tiruvaiyaru (Colas). He sang Tiruvicaippa for the Siva of Tillai and Tiruvarur.

PATTINATTAR.

Poems of this great devotional saint are included in the IX Tirumurai. The real name of the author is not known. He is called Pattinattar as he was native of Pattinam. Pattinam means a sea port town. In those days the place known as Pattinam was the ancient Kavirippumpattinam. As he was a merchant prince of Pattinam he was called Pattinattar.

49 Pattinattar alludes to Varagunan and Manikkavasagar in his Tiruvitaimarutur Kovai among the saints of saivite faith. Nambiyandar has classified his poems in the Tirumurais and he had therefore lived before Nambiyandar of XI century and after Varaguna and Manikkavasagar of IX century. A tradition (A. C.) makes him a contemporary of Sendanar who was considered to be contemporary of Karurdevar. Karurdevar is known to have lived in the X and XI centuries. @Prof. K. S. Pillai records a tradition that Sendanar and Tirumaligaidevar visited Chidambaram jointly. If this tradition is true they will both be the contemporaries. Hence Pattinatar may be put either in the second half of the X or the first part of the XI century or in both.

There was another saint as Pattinattar who lived later. He is the author of the collection known as Pattinattar patal. These are not included in the XI Tirumurai. The style and

*See Manikkavasagar IX Cen. @I. V. II : 325.

literary language is far different from those of the other. They are colloquial* and probably belongs to a later age.

Koil irattai manimalai of Pattinattar contains 40 verses, Tirukalumala Mummanikovai 12 verses, Tiruvidaimarutur Mummanikovai 30 verses and Tirvekambar tiruvantati 100 verses. Tiruvorriyur orupa orupahtu was another one of his works. Though these poems of Pattinattadigal relate to a religious subject matter they are poetic in their expression. There is a grandeur combined with simplicity in his style which is most pleasing and captivating. His similies and expressions are artistic and charming.

SIVAVAKYAR.

Sivavakyar was a siddha whose verses are called Sivavakyar padal. The verses are rhythmic (Santam). **Pattinattar in his Mummanikovai praises Sittamar Sivavakyar after Manikkavasagar and hence he might have lived before or during the time of Pattinattar. The verses are tantric and critical of idol worship and religious ceremonies. His name was discussed in the chapter on Tirumalisai alvar also; There is a view that Sivavakyar might be one different from the saint referred to by Pattinattar. No doubt the style of the verses almost seems to be similar to that which prevailed after XV century. Another point is that if he had been the same person referred to by Pattinattar and the songs now attributed to him were written by Sivavakyar, there is no reason why his verses were not included in the Tirumurais. Tirumurais related to temple worship. Pattinattar might have praised him as a yogi and not as a temple (idol) worshipper. In fact Sivavakyar is against idol worship. Therefore this

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*I. V. II = 344 **See Manikkavasagar-IX cen.

might be a strong reason as to why he was not included among the Tirumurai saints. No doubt his style is easy and colloquial which is one of the qualities of the poems of Siddars. Further he refers to Rama and seems to be tolerant towards other religions. He advocates tantric and yogic practices and mantras. It is not possible to say that no colloquial style was prevalent side by side with the literary style as it is even today. There may be later interpolations.

SIRUKAKKAIPADINIYAR: was the author of a grammar Sirukakkaipadiniyam. The book is not available now. Many poems from this book are quoted in the commentaries of Tolkappiam and other grammatical works. The date is fixed in the X century probably since it provides rule of four and six feet viruttams. (T. P. M.)

SANTIPURANAM AND NARATA CARITAI.

Purattirattu a collection of verses of old books which are not extant now, has recorded some stanzas from Santipuranam and Narata Caritai. Prof. T. P. M. thinks of Narata Caritai to be a Tamil rendering of the sanskrit original of the same name of IX century. It is thus possible that the works may belong to X century. These are jain works.

SRIPURANA.

This great and ancient purana of the jains was written in sanskrit in the IX century and it was rendered in Kanarese in the X century. C. S. V. But ‡scholars put the Tamil version in the XV century which is improbable. The Tamil version also may have been written at the same time as the

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‡C. I. V.

Kanarese version. It is in mixed (manipravala) style giving the stories of jains.

NILAKESI; KUNDALAKESI AND OTHERS EPICS.

Mr. Srinivasa Pillai puts Kundalakesi and Nilakesi before VII century, and Valayapati Yasotarakavyam Udayana Cari:am and Nagakumara kavyam in the XI century. Prof. S. V. Pillai assigns Kundalakesi and Nilakesi to the XI century and writes about the other minor epics: "The jains have produced minor kavyas as well. Most of these are very inferior productions and it is very doubtful whether they would be entitled to a place among kavyas merit." The plot of the story of Nilakesi is not edifying but it throws considerable light on the nature of mediaevel controversies. Kundalakesi also was a book of religious controversy. Nilakesi takes the stanzas of Kundalakesi and refues them in detail. Kundalakesi and Valayapati are not available now but some stanzas are recorded in the Purattirattu and commentaries.

VEMBAIYARKON NARAYANAN.

According to the inscription giving the work, *Ciramalai antati of 104 Kalitturai verses was written by him. From this work the author is known to be a saivite and a merchant. The verses are on Siva, inscribed in the Tiruchi cave temple constructed by Mahendravarman I of VII century. But scholars decide the date of the work on paleolographical grounds as the IX or X century A. D. Though the temple was built in the VII century it is possible th t the inscription in praise of the God of this temple was made in a later century. The verses are flowing and heartmelting. (S.T.K. 34).

*Vembaiparkon Narayanan Amciramalaimel Kalitturai Nuru (C. A.)

THE FATHER OF PITAVUR VELAR.

An inscription of the X year of Rajaraja I (995 A.D.) in the Vishnu temple of Tirumalper of Tondainadu states that the father of Arunilai Krishnan muventa pitavur velan a scholar and a devotee sang verses of 'Kolanarkulal' on the vishnu of the temple. His son the velar arranged for the daily recitation of the verses in the temple (S. T. K. 45; MER 336/1906.)

POEM OF CINNAMANUR GRANT.

390Like Velvikudi grant this is also a fine poem of history. This was written in the period of Rajasimma Pandya III (900-920). This is the counterpart of Velvikudi grant in narrating the history of the Pandyas upto Rajasimma.

INSCRIPTIONAL VERSES.

Poems on the Pandya Rajasimma III beginning with 'Tiruvodum Tellamirtodum' and on the Cola Parantaka II (C. 955 A.D.) alias Sundara Cola beginning with Manvalum Palluyirum were composed in this century.

AMITASAKARAR.

He is the reputed scholar who wrote both Yapparungalam and Yapparungala Karigai the famous works on Prosody. The introduction 50 to Yapparungalam states that its author was Amitasakarar. (Alapparum Katalpeyar Arumtavatton).* A stray verse gives the name of the work as Yapparungalam. 405 An inscriptional poem of Kandanmadavan states that the same Amitasakarar gave Yapparungala Karigai also.

THE DATE OF THE WORK.

406 An inscription of Kandanmadevan a chieftain of of the Colas dated in the 46th year of Kulottunga I

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*P. T. 2029

(1116 A. D.) relates that Kandanmadavan came in the line of th king who brought and settled Amitasakarar in the Jayamkondacolamandalam and caused the Yapparungala Karigai to be writtene *Mr. M. R. Aiyangar says as follows: "The above inscription states that Karigai was written at Jayamkondacolamandalam which was formed in the period of Rajaraja I, and during the time of Rajendra I this country where Karigai was written came to be known as Karigaiperurnadu and inscriptions confirm this. Therefore the period when this country was known as Jayamkondacolamandalam was during the period of Rajaraja only. Since the inscription does not refer to the country which became popular as Tondaimandalam but refers to it only as Jayamkondacolamandalam it should have been written at the time of Rajaraja when the country was known as Jayamkondacolamandalam. This work has therefore to be assigned to the beginning of XI century A. D. In addition to this reference about the composition of Karigai the inscription also alludes to Kandanmadavan in the following terms which means that Kandanmadavan of Karigaikulattur collected the long Tamil work of Amitasakarar. The word tokutta in this verses and kanda in the previous verse are different in their meaning. Kanda undoubtedly means who caused the work to be written and tokutta means who collected. Karigai is not a collection of any existing thesis; it is an independent work though it deals with the same subject of prosody in a brief form. yapparungalam is an elaborate work on the same subject of prosody as Karigai which exactly answers to the description Netun Tamil or long Tamil referred to in this verse. Karigai is a brief work which cannot justifiably be called netun Tamil.

Therefore the Netuntamil cannot be taken to qualify Karigai which appears in the name of the village as Karigai-

* S. T. K. 41-42

kulattur. This indicates that at the time of Kandanmadavan the karigai was evidently more popular and widely read than the elaborate work Yapparungalam, and that Kandanmadavan thought it necessary to collect and preserve the long work.

No doubt Kandan lived during the period of Kulottungan but the inscription definitely says that Karigai was not written in his time, but that one of his predecessors had it written. We have no source to determine how many generations after the king who had the karigai written, kandan lived. It is therefore not correct to conclude that the karigai was written in the time of Kulottungan of (1070-1120) in the time of kandan. *Mr: M. R. Aiyangar further points out that the Kalugumalai inscriptions dated in the III regnal year of Rajasimma III who ruled in 900-920 mention one Gunasagaramuni a Jain teacher. Mr. Aiyangar identifies this Gunasagarar as the teacher of Amitasagarar. Gunasagarar is mentioned as the teacher of Amitasagarar in the introduction of Yapparungalam. He also refers to other inscriptions about Gunasagarar in which Parantaka Cola (907-955) and his son (after 955 are mentioned as Viranarayanan and Uttamasili. From this he concludes that Gunasagarar lived in the first X century and that he might have been the Guru of Amitasagarar. Rajasimma ruled from 900-920 and the inscription is dated in the III regnal year. Gunasagarar should have been then fairly aged to be a religious teacher (Parantaka ruled from 907-955 and his son Uttamasili after 955 A. D.). It is therefore clear that this Gunasagarar lived even after 955 as discussed above. It is possible that he was a disciple under Gunasagarar in the later half of X century and wrote his magnum opus Yapparungalam and Karigai in his old age.

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*S. T. K. 43

(If this is correct this goes to confirm the date assigned to Yapparungalam Karigai. There is a strong view against the point on which Mr. Aiyangar bases his conclusions. His main point is that Jayamkondacolamandalam was the name of Tondainadu before Rajendran I, and Tondaimandalam or Tondainadu after Rajendra and during the period of Kulottunga I when this inscription of Kandanmadavan was made. But the name of Jayamkondacolamandalam had been in vogue even in the time of Kulottunga I. Mr. Aiyangar himself has given the inscription of Nerkunravanan Kalappalan (of the period of Kulottunga I) in which the name of Jayamkondacolamandalam occurs. (S. T. K.)

What is to be borne in mind here is that during the time of Rajaraja I the country was divided into Mandalams (Provinces) Valanadus (Districts and Nadus (Taluks). It is in this way the names of the places in this inscription are given. Jayamkondacolamandalam was the name of the mandalam (Tondainad), Sirukunranadu was the name of Valanad; Milalainad was the name of the nadu and Karigaikulattur the name of the town. The name of the mandalam has always been the same.

The second point of Mr. Aiyangar is that the name of Karigaiperur of the time of Rajendra I was given to the place since the Yapparungala Karigai of Amitasagarar was written in that place. Hence he fixes the date of Amitasagarar before Rajendran. There is no evidence to prove that the name Karigaiperur was given to the place because Karigai was written there. It is therefore to be concluded that Amitasagarar lived some generations before the time of Kulottunga I of this inscription since the patron of Amitasagarar was a predecessor of Kandanmadavan of this inscription. Then the teacher of Amitasagarar Gunasagarar might have been a different one from that of X century.

*One Gunasagarar was the commentator on the Karigai and the Yapparungalam as well. /The commentator quotes the commentary of Yapparungalam in the commentary of the Karigai and the illustrative verses are similar in both the commentries. It is thereby inferred that both the commentators were one and the same. The commentary of Yapparungalam is quoted in the commentary of Karigai and hence the commentary on Yapparungalam should have been written earlier than that of Karigai.‡ The Yapparungalam commentary quotes the verse of Auvai Konrai Veinta Selvan as illustration and therefore it is clear that Yapparungalam commentary was written after Auvai whose stanza the commontary quotes. This Auvai lived in the XII century as will be discussed in the following chapter. It is thus clear that Yapparungalam was written in the XI century and that the commentary was written in the XII century. Some scholars presume that the teacher of Amitasagarar (Gunasagarar) wrote the commentaries. Dr. Aiyar says that no clue is available in the commentaries to show that the master of Amitasagarar wrote the commentaries. According to this research the commentary was written in the XII century Gunasagarar lived in the X century. It is therefore not probable that a person of X century lived until XII century to write a commentary. Mr. Gopinata Rao and others hold that the author belonged to the Arunkalanvayam of the Council of jains of Tipankudi branch and that the council was in existence about the X century.

These are the acclaimed standard works on Tamil prosody. Yapparungalam is very useful for research and the Karigai

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*Y. K. Cutras 21; 23

/21; 31 Cutras: 'Murukavil Tamarai'

‡Yapparungalam / ST-63

for the need of the students. They are often quoted by the commentators of grammar. The Karigai is condensed. Yapparungalam is in three chapters and has 94 Sutras. The Karigai describes 100 vannams based probably on the Yappu of Avinayar. Yapparungalam defines Sandam and Tandakam.

BUDDHAMITRAR.

Virasoliam a general grammar was written by this author of Ponparri (of Tanjore District) according to its Payiram52. It denotes that it was named after the king Viracolan the patron of the author. The name of the author Buddhamitra indicates that he was a Buddhist51. The introduction also indicates that he was a Buddhist.

THE DATE OF VIRACOLIAM.

There is much difference of opinion among scholars regarding the date of Viracoliam. The author himself states in his introduction that he has named his work after the name of the king Viracola and that the work is called Viracoliam. It has now, to be decided which of the Colas had the name or the title of Viracola. Most scholars are inclined to think that Virarajendra who reigned from 1065-70 A. D. had Viracolan as one of his titles. It is rather difficult to accept the date in the circumstances explained below. As already referred to the special feature of the work is that it enunciates the grammatical rule of la and ta combination as they are transformed into ta. Among the authors who used this rule was Kacciappar. According to the tradition he even quoted this rule when his adoption of this combination in the invocatory verse of Kandapuranam was questioned by scholars. He quoted this very rule from Viracoliam. Viracoliam should have therefore come into existence before Kacciappar. According to this thesis the date of Kacciappar was 1020 A. D.

as it is discussed in the chapter of Kandapuranam. As the date of Virarajendra falls nearly 50 years after Kacciappar he could not have been the king in whose name Viracoliam was written. It should have been 50 years before him. Virarajendra was not the only king who had the title Viracola. *Parantaka and Rajendran I had also the title of viracola. Rajendra ruled between 1012–1044 and Parantaka between 907–955. One of these colas should naturally be the king whose name was adopted for the Viracoliam. Between Kacciappar and Parantaka, Parantaka lived more than 100 years before Kacciappar and the rule introduced by Viracoliam must have been fairly known to the scholars during these 100 years and the objection would not have been raised. Therefore it is not reasonable to hold that the cola referred to in the Viracoliam was Parantaka.

The next alternative falls on Rajendra I son of the great Rajaraja as the Cola lived just 8 years before Kandapuranam, the Viracoliam which refers to him would not have been known to many scholars and it is natural that they objected to the wrong usage in the very first stanza of the work. Even Kacciappar according to tradition was baffled and could not answer immediately. It is stated that through divine intervention he learned almost this rule in Viracoliam. Perhaps a rare scholar who had read this work came to the help of Kacciappar and this help is evidently attriputed to divine help. In these circumstances it seems more reasonable to identify Viracola as Rajendra I instead of either Parantaka or Virarajendra. The new copper plates found in the Mallavaram of East Kodavari give a valuable information about Viracola (See Auvai-XII). Sons of Kulottunga I have ruled in Vengi country as the Viceroys of their father. They were Viracola

*T. V. S. : Colas

and one Parantaka. Viracola ruled in the last decades of XI century (from 1701 A. D.). There the prince is called by the very name Viracola. Had he been the patron mentioned by Buddhamitra the date of Viracoliam falls in the last decades of XI century.

Prof. K. A. N. Sastri holds that the text and the commentary of Viracoliam both date from the reign of Virarajendra. 99 The commentary of Viracoliam alludes to the names of Akalanka (Vikrama Cola), Pukalenti and Kamban probably implying the poets of these names and therefore the commentary must certainly go after Akalankan and Kamban of XII century.

The author Buddhamitrar states that he had summarized the vast extent of grammer of five kinds in Tamil and followed the traditions in sanskrit. But his work shows that he followed mere the rules in sanskrit rather than those in Tamil, and therefore it was not widely read or followed. However one important fact which has made this work prominent is the grammer rule relating to the combination of la and ta into Ta which has been mentioned above. This rule of grammer was not mentioned by any grammar which came before him. Evidently this peculiar transformation was current during the time of the poet and so he has recognised and made it a rule of grammer in his work. The commentary of the work refers to many contemporary and earlier works and it is therefore very helpful for research.

KACCIAPPAR.

The sacred Kandapuranam was written by this illustrious author (born of an Ati-saivaite family) of Kanci. 312 A stray verse states this.

THE DATE OF KANDAPURANAM.

312 A stray verse states that Kandapuranam was published in Saka 700. The date of this work has been arrived at by scholars mainly on the strength of the stanza S. No. 312 which states 'Elunurrinmelai ilaku Kandapuranam arankerrinane' which literally means that Kandapuranam was published in Saka 700 by Kaciappar of Kanci. This has been interpreted in more than one way by scholars. Elunurrinmel has been interpreted to mean the rising hundred i. e. a hundred which rises above 1000. According to this interpretation it gives the year 1100 saka. The corresponding Xian era is 1178 A. D. Scholars interpret Ennuru of Kambaramayanam Payiram only as 100 above 1000 (See Kamban XII) and so also this Elunnuru may be interpreted as 100 above 1000. Somehow they accept only Nuru (100) and not enn or elu. If the new copper plate (inscription) is accepted (See Viracoliam) the date of Viracoliam goes upto the later XI century. Thus naturally the date of Kandapuranam goes to the end of XI century or to the XII century and this nuru (100) interpretation may be probable.

*Some others take it as it is as 700 sali caka which gives the year 778 A. D. (VIII Century) as the date of publication of the work. VIII century has not produced any puranic literatury. This century was still much devoted to the religious hymns, Saiva and Vaisnava. Even Sripuranam of the manipravala style which is considered to be the fore-runner of the Tamil puranas is assigned **by scholars to the X century A. D. The literary atmosphere of the VIII century was not conducive to the creation of a purana like this. The literary trends of VIII century thus stands in the way of accepting this natural interpretation.

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*I. V.: II 364. **See SriPurana X.

Though the source referred to above referrs to an era, (Sagaptam) it does not specifically state which that era was. Sali caka was not the only era which was in vogue in the Tamil country there was also the Gupta era which begins from 320 A. D. If the stanza is interpreted with reference to this era it gives us the date 1020 A. D.

53 As already discussed the peculiar rule of grammatical combination adopted in the very first stanza 'Tikata Sakkra' of this work, the combination of la and ta into ta of Virasoliam, and the author Kacciappar using this rule as the authority for his use, tends to confirm that the author should have lived some time after Viracoliam. It may however be observed that Kandapuranam and Viracoliam are independent upon each other for the confirmation of their dates.* Some scholars identify Kacciappar with the Kandapuranam Kacciappar the teacher of Antakakavi Viraragava Mudaliar of XVII century. Kandapuranam Kacciappar had that name **since he gave discourses on Kandapuranam. He was not the author of the puranam. Gnanavarotayan the author of the Upatesa Kandam of XIV century of Kandapuranam has paid homage to Kacciappar in his Upatesakandam as Kancivalar Kacciappa Karpaga taruvai Karuttilvaippam. 13 And since Gnanavarotayan is seen to be a contemporary of Kalamegam (See Gnanavarotayan XVI). Kacciappar should have lived before the XV century. Sambandasaranalayar of XVI century and Antagakavi also have paid homage to Kacciappar.

Kacciappar has composed his puranam in the epic proportion and it amounts to 10346 viruttams as distributed in six cantos. His virutappa is flowing and flexible. Some of his stanzas are often quoted by those who follow Murugan

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*T. P. M. : HOTL **S. S. Desikar XVII C. P.

cult. His style and form have greatly influenced the subsequent puranas in the following centuries even though in the hands of Kamban viruttappa attained its zenith. Yet it will not be too much to say that the precedent created by Kacciappar had influenced him to an appreciable extent. The purana embodies the divine miracles of God Muruga. It is considered to be an adoption of Sankara Samhitai of Skandam in sanskrit. He has not merely copied the sanskrit original or translated its thoughts but followed his original line of thoughts in describing and developing the incidents of the purana and in shaping the characters as Kamban did later.

*Koneriappa Mudaliar considered to be a discible of the author wrote the Upatesa Kandam of the purana in 4300 verses and completed the work. The date and discipleship of the Mudaliar to Kacciappar are questioned by some. It will be discussed in the chapter relating to XVII century.

**Mr. Auvai D. Pillai puts Kacciappar in the XIV century but he has not given any reason for his view.

NATAMUNIGAL.

He was a holy saint and an Acarya of the vaishnavites. He is acclaimed the accredited anthologist of the sacred prabandam. (An inscription furnishes the history of his life and works). He collected, and classified the vaishnavite hymns, and set them to the music of Devaganam in which the vedas are sung. 147 His native town was Viranarayanapuram according to Guruparambarai.

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* T. P. M. 148 **HOTL: Auvai Pillai - 34

The K. P. P. 152 says that Natamunigal visited Gangaikondacolapuram to see the cola in connection with settling the prapandam to music. The town Gangaikondacolapuram was formed after the victory of Gangai region by Rajendra I (1012–1044) in his time. The Cola Parantaka had got a surname called Viranarayana. Viranarayanapuram the native town of the saint, was created after his surname.

The saint must have lived between 825-1155 A. D. but we have already got reliable evidence that he lived after 907 and also after 1030. There is no definite data as to when Viranarayanapuram was formed except that it was formed in the reign of Parantaka I. Parantaka reigned from 907. It might have taken some years for him to earn the title of a hero and to get the surname of Viranarayan. If we take that this happened in the middle decades of his reign and that the village was formed then, the saint could have lived from the first half of the X and to the first half of the XI century for about 100 years. The tradition that he lived for 330 years gives probably an exaggerated account of his long life. (S. V)

Anbil plates of Parantaka II (950-965) refer to a disciple of Srinata as the composer of the sanskrit portion of the plate. * Srinata has been taken to refer to Natamunigal by the editor of the Epigraphica Indica. Prof. Sastri holds that this identification is likely when considered in the light of vaishnavism being prevalent during this period. Evidently Natamuni is a translation of Srinata in sanskrit. a. c. gives his name as natar. If this is correct, Sri is a honorific prefix and muni is a honorific suffix added to his name Natar. Deriving the date from the name of the village Viranarayanapuram it

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*E. I. XV — P. 54

tends to confirm that Natamunigal lived in the X century as stated in the anbil plates.

*Prof. K. S. Pillai mentions a tradition that Natamunigal lived between 1063-1117, but he has not given anything more about that tradition @ Prof. S. V. Pillai assigns him to 910-990 A. D. for which he also does not give any reason. Following Koilolugu and other traditions which give the saints birth as in 825 A. D. Mr. M. R. Aiyangar fixes him between 825-918 A. D.

149 According to K. P. P. Alavandar the grand-son of Natamunigal met Ramanujar probably in his (Ramanujar's) young years. Ramanuja was born in 1017 A. D. when Alavandar met him it was about 1037 A. D. Since it is konwn that Natamunigal lived a few years in the beginning of XI century it is probable that his grandson lived two decades later in the XI century.

The Guruparambarai says that Natamunigal was born ong after (Nedunkalam Ayinavare) all the alvars. The last alvar Tirumangai lived until the last decades of IX century. The period given in this thesis, namely the first part of the X century for the birth of Natamunigal is not contrary to this. 148 According to K. P. P. Natamuni met Parankusa a disciple of Matura Kavi. This also may not be contradictory to the conclusion arrived at by this thesis.

NAMBIANDAR NAMBI.

Nambiandar Nambi is the ruputed compiler and classifier of the saivite tirumurais. He helped the contemporary cola in collecting the Tevaram hymns of the three saints

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*I. V. II 381 @ 130: HOTL

and classified them including the other Tirumurais. 131 Tirumurai Kandapuranam calls him Nambiandar Nambi of Naraiyur.

The following facts go to prove the age of Nambiandar: Tirumurai Kandapuranam, the history of the discovery of Tirumurais was written by Umapatisivam in the XIV century. 133 The puranam calls the cola of the time of Nambiandar as Abayan and Kulasekaran. *According to Prof. K. A. N. Sastri Kulasekaran is a surname of Kulottunga I. The title abayan was given to colas in the inscribtions only from the period of Kulottunga I (See also Tivakaram VII century). Therefore the cola mentioned by the Tirumurai Kandapuranam is to be traced out as Kulottunga I.

Tirumurai Kandapuranam gives the full name of the cola as Rajaraja mannan abayan Kulesekaran. Rajaraja mannan means the king of kings; it is a surname or an adjective of abayan. But scholars identify the title with Rajaraja I (985–1014) and infer that the cola who discovered the Tirumurais was Rajaraja I. ** Mr. Srinivasa Pillai argues: T. K. P. further states that Rajarajan Kulesekaran worshipped Tyagesa of Tiruvarur. Mr. Srinivasa Pillai argues on this statement. Rajaraj I arranged a similar mode of worship in Tanjore similar to the one in vogue at Tiruvarur, and worshipped Tyagesar in Tanjore. Tanjore was near to Tiruvarur. The Colas of Kangaikondacolapuram were far off from Tiruvarur and they used to worship the Nataraja at Tillai. Therefore he assumes that the cola who worshipped Tyagesar was Rajaraja I, and not Kulottunga. Mr. Pillai himself agrees that the modes of worship were arranged in Tanjore. If so, the Colas, of Kangaikondacolapuram also might have arranged the same mode of worship at their

*Colas : K. A. N. 330 **T. V. II — Tirumurai Vakuppu

capital Kangaikondacolapuram. Hence this argument is not valid.

130 It is beyond doubt that Tirumuraikandapuram states that all the eleven Tirumurais were classified by Namiandar. It is clearly stated that he classified ten Tirumurais. The king requested to classify the remaings and Nambi did so. Nambi's poems must have been classified latter when Periapuranam was added as the XII, or Nambi himself might have added his poems according to the king's request. Karurtevar of IX Tirumurai which was classified by Nambi one among the lived in the XI century and .hence Nambi comes after the XI century.

55 In his koil Tiruppanniar viruttam Nambiandar tells of a story of a Sendan whose offerings of foo d were accepted by the God Nataraja, though the offeres belonged to a low (Paraiya) caste. This story is identical with the traditional story of Sendanar, one of the authors of IX Tirumurai. According to the inscription Sendan belonged to XI century (See Sendanar). Then Nambiandar who mentions Sendan must have lived after Sendan or as his contemporary. He mentions Sendan as ancient (Pandai Parai) Sendan and hence it is probable that Nambi lived long after Sendan. Mr. K. S. Pillai alludes to a view that according to inscriptions the practice of singing Tevaram (Patigams) in the Siva temples was prevalent long before the time of Rajaraja I, and hence Nambi must have lived and classified them before Rajaraja I. *The inscription refers to singing of Tevaram in the Tirunallam temple during the time of Uttamacolan and during the time of Vijayanandi of IX century. It is thus clear that Patikams were sung in the temples even 100 years before Nambi unearthed the patigams and Tirumurais from Tillai. Evidently the patigams sung

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*S. I. I. III 139; 151. A; 43. T. V. II 210.

before his time were the stray patigams and the entire literature of the whole bulk of Tevaram of the three saints were not evidently available. T. K. puranam says* that patigams alone were sung, one here and another at another place. Then an attempt was seriously made to get all the patigams of the three saints and Nambi miraculously succeeded in getting them all. * (Prof. M. S. P. Pillai makes Natamunigal and Nambiandar contemporaries for which he has not adduced reasons.)

Sekkilarpuranam of Umapatisivam gives a valueable nformation that when Nambiandar recited the Tirutondar antati it was highly acclaimed by Rajarajadevar and one Sivalayadevar. It is thus established that Nambi was a contemporary of Sivalayadevar. In the history of Tamil literature we come across only one Sivalayatevar and he was compiler of the Agattiyar Tevara tirattu. 56 Nambiandar has in his Tiruttondar antati panegyrised some cola king saints in the verses 50, 65, 81: There he celebrates the I tamkalinayanar, Pukalcola and Kocenkannan as the predecessors of aditya cola who covered the Cirrampalam with gold and conquered Cinkatturuvan (the Ceylon king). Of the other two colas Nambi mentioned one conquered the Ceylon and covered the ambalam, and the other followed only one path of Saivism (maivaitta Kandanneri) and neglected the other paths. Scholars like Auvai Pillai hold that these three colas alluded to were none but Adityacola (871–907) the father of Parantaka I. But in the second and third verses colas are not mentioned by any name but by their action, and the cola mentioned in the third verse as one who followed only one path of Saivism might not have been Atitya. He must have been a different one. Vikrama or Kulottunga II were intolerent

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*T. L.: 182

towards other religions (See Ramanuja and Sekkilar) and the scholars assign the action of covering of ambalam with gold to the contemporary cola of Nambiandar. No doubt, Parantaka I and his father Aditya might have covered the ambalam with gold but other colas also like Kulottunga I. Vikrama and Kulottunka II had done the same thing. *This is attested by history. Inscriptions about the various renovational works at Chidambaran temple are found only in the time of Vikrama cola of XII century and they state that the works were done by Apaya Kulottunga I. (See S-65: XII) Hence Nambi might have lived in or after the period of Vikrama cola or Kulottunga II also (as a senior contemporary of Sekkilar).

The term Tirumurai is first found in the inscriptions only in the XII century (See Appar and Sambandar) and it may therefore be presumed that the Tirumurais were classified only in the XII century in the latter part of the reign of Kulottunga I. The classification into seven books was on the basis of musical tunes. The works of Nambiandar are contained in the XI tirumurai. They are of much historical value He was admired as Vyasa of Tamil. Tiruttondar antadi formed the basis of Periapuranam. Koil Tiruppanniar viruttam, five poems on Sambandar and one on Tirunavukkarasar were his other works.

ALAVANDAR.

Alavandar was the grandson of Natamunigal (K. P. P. 109) of Viranarayanapuram and the vaishnavite teacher after Manakkalnambi. He has written seven books: Agamapramanyam; Purutanirnayam; Atmasitti; Isvara sitti; Gitarta

*K. A. N. Colas.

sankraham: Catusloki and Sritotram. The date of his birth is given as Kali 4017 or *914 A. D. He is said to have given much impetus to the study of sacred Prabandams by discussing their commentaries (Vyakyanams) (P. V.)

KARMANDALASATAKAM.

Karmandalasatakam was written by Araikavi in the XI century (1026-75 on the greatness of Vellalar. We got this information from the introduction of the 1930 edition of the satakam. The cola Viranarayanan, Nambiandar Nambi and Natamuni are mentioned in this book. Since no later poet is spoken of in the work it may belong to the XI century A. D.

AGATURAIKOVAI.

The Kongumandalasatakam (St. 82) says that one Ulakudaiveeran carried the palanquin of the poet who composed agaturaikovai probably on the Ulakudaiyan. An inscription of the period of Sundara Pandya Devar XI century records some gifts of Ulakudaiyanayanar of Vijayamangalam. He is identified with the patron of the kovai which is not available now.

KUDAL SANGAMATTU PARANI.

81Kudal Sangamattu Parani is known to have been written in the days of Virarajendra Cola of 1065-1070 A. D. who won the battle against the Calukyas at the meeting place of the river Krishna and Tungapatra. The information is had from the illustrative venbas of the commentary of Viracoliam (M. T. N. 186)

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*The Ephemeris gives a date as 26-6-918 See vol: 1-1: 490.

KOPPATTU PARANI.

82The Rajaraja colan ula speaks of one Koppattuparani which was written on the victory of Koppam (on the banks of Krishna river) by Rajendra I over the western calukyas. An inscription of the 14th year of Kulottunga I says that the cola had two Paranis (S. I. I. VII-551) probably indicating these two Paranis.

TAMIL PARANI ETC.

391In the days of Rajadirajan of 1044-54 A. D. one Tamil Parani is mentioned in his inscriptions in the 33rd year (1051) of Rajakesari Rajadirajadevar.

PUNKOILNAMBI.

Punkoilnambi was the author of Viranukkavijayam probably a drama on Viracola anukkar a feudatory of the cola for this work, the king rewarded him by a grant of some iraiyili (tax free) lands, in the brahmadeya village of Vayarrur. This Viravanukkan is identified with Virarajendra by M R. Aiyangar. Parantaka I also was a Viranukkan. (M. E. R. 548/1904).

VARADA PULAVAR.

Varada Pulavar of Kuratti wrote VALLAI ANTADI a poem in praise of the local deity and was given 100 kulis of land by the officers of the temple of Tiruvallam [Colas Literature 664]. Prof. K. A. N. Sastri discusses this book in the cola period. [M. E. R. 233/1921].

TIRUNARAYANA BATTAN.

Tirunarayana Battan wrote Kulottunga caritai probably a drama on Kulottunga. He was rewarded suitably for this by the village assembly and the king. [Colas: MER: 198/1919].

Whether this author was the same as the author of Rajarajavijayam is not known. [S. T. K 59] The inscription is found in the Siva temple near Pondy. The author was otherwise known as Kavi Kumuta Chandra Panditan. It was written in the 27th year of the Cola. [1097 A. D.]

NANKUPATTI VERSE OF Tirucirrambalamudaiyan.

392Nangupatti verse of Tirucirrambalamudaiyan is inscribed in the north temples of Nangupatti of Pudukottai. The prose under the verse is dated in the 13th regnal year of Kulottunga I (1083 A. D.) It states that the poet Tirucirrambalamudaiyan wrote some prabandam on the patron Vedavanamudaiyan and got the village Kudikadu Irumputi as a gift. The verse refers to the village of the patron as Paiyur. (P. Ins. 128: S. C. M. 100).

RAJARAJA VIJAYAM AND Rajarajeswaranandakam

393These two works on the life of Rajaraja are spoken of in the inscriptions. Land awards were made to these who recited these poems to the public. *Narayana Pattadityan was the author of the Vijayam and Vijayarajendra Acaryan Tirumudukunran was the artist who acted the nadakam. He was granted 120 kalams of paddy yearly. The nadakam was not a drama based on Rajaraja's life but rather a dramatic representation of the construction of the great temple itself. Prof. K. A. N. Sastri doubts whether these works were written in sanskrit or Tamil. They must have been written in Tamil only. No Sanskrit natakam could have been staged before a Tamil audience. The date of the inscription falls in 1056 A. D. the VI year of Parakesari Rajarajesvaradevar. (M. T. N. 246-293) (S. I. II-306).

*M. T. N. 246

A VERSE OF THIRUMALAI INSCRIPTION.

394A verse of fine diction is inscribed in the shutter slab of a lake of Tirumalai near Polur of North Arcot. It gives 1006 A. D. as the 21st regnal year of the cola Arumoli alias Rajarajadevar (Rajaraja I). The content of the verse is that one Gunaviramunivan constructed shutters to the lake in the name of Kanisekara Maruporuvian, and from this it is inferred that the Muni was worshipped by the kings and that he belonged to Vaigai. (S. I. I. – 66; S. C. M. 23).

KILUR TEMPLE VERSE.

395A fine aciriappa of 250 lines and two venbas and a viruttam are found in the walls of Siva temple of Kilur of Tirukoilur. The last stanza gives the date as the 27th regnal year of Rajaraja I (1012 A. D.) i. e. the beginning of XI century. They speak of the gifts of Kamban muvendavelan an officer of the cola. The last verse tells of an important gift of a golden lingam with a silver base (peetam). The weight of the gold was 100 Pon and of the silvar nearly 100 kalancus. (S. I. VII - 863; S. C. M. 49; 58, 59).

ANOTHER VIRUTTAM.

396Another poem inscribed in the same temple speaks of one Kamban vidividangan as donating 150 cows to the Siva of Tirukoilur in the 29th regnal year of Rajaraja I (1014 A. D.) referred to as 'Arumoli'.

UYYAKONDON TIRUMALAI VERSE.

397Uyyakondan Tirumalai verse is inscribed in the Ujjivanatasami temple in the 5th regnal year [1068 A. D.] of Virarajendra Cola of this century- From this verse it is known that one Nakkan of Karuppur donated 90 goats for the oil lamps of the temple [S. C. M. 89 - S. I. IV - 545].

TIRUVENKADU VERSE.

398This verse is inscribed in the Siva temple of Tiruvenkadu in the days of Virarajendra cola [1053-69]. It speaks of some gifts of one Sivaloganathan to the deity of the temple [S. C. M. : 97 - S. T. XIV 355].

KANCI VERSE.

399Three verses are recorded from the inscription of the Muruga temple of Ekambarar temple of Kanci. They praise the victory of Mavalivanan over Viramarapandya. The Pandya may be identified with the Virapandya of the Rajadiraja cola period. He was killed by the cola in 1048 A. D. There were four Pandya kings including this Virapandya in this period in the Pandya country. Another Virapandya of the X century had been strong enough and so he might not have been defeated by the Vanan.

CHIDAMBARAM VERSE (of Tiruttanamudaiyar).

400Two verses are inscribed on the eastern gate of the Chidambaram temple and they were composed by one Tiruttanamudaiyar. They praise one Colakulavalli, considered to be an officer in the dining section of Rajendra coladevar of the XI century according to the author of S. C. M. The saka year is given in the first venba as the 18th i. e. probably 18 after 1000 = 1018 + 78 = 1096 A, D, The Colakulavalli might have lived even after the period of Rajendra deva (S. I. IV. - 621: S. C. M. 34).

DRASHARAMAN VERSE.

401According to this verse dated the 25th year of Kulottunga I (1095) a 'perpetual lamp' was installed in the Siva temple of Karambai.

TINDIVANAM VERSE.

402Tindivanam verse is the name given to a verse inscribed in the Tindisvarar temple and it says that Puttan Irasasingan built a mandapam in the temple. He was a chieftain under the Rajaraja Rajakesarivarman who may be identified with Rajaraja the great.[Sasana Ceyyal Manjari -62; S. I. VII – 837].

KUDUMIYAMALAI VERSE.

403Three venbas are found in the various temples of Kudumiyamalai. They speak of one mavali Vanan's prowess and victories over the Pandya. If the Vanan was one who defeated Virapandya of the XI century (See Kanci verse XI century) the Pandya also might have been the Virapandya (P. I. 678, 673, 4; S. C. M. 108).

A VERSE OF PERUMPER INSCRIPTION.

404 A verse inscribed in the Siva temple of Perumper, a village in Chingleput District, speaks of the various duties of the deity of Sandesar in the temples. This verse is under an inscription which begins with 'Pukalmatu vilanka Jayamatu virumba.' This phrase is usually found in the inscription of Kulottunga I of the XI century. It is familar in the Tamil country and is found in the temples of Tanjore, Tiruvamattur and Pudukottai State also. (S. C. M. 5; S. I. I. VII – 484)

INSCRIPTIONAL VERSES.

Inscriptional verses on the Cola Rajaraja I beginning with 'Tirumagal Pola Perunila Celviyum'; on Rajendra I beginning with 'Tirumanni valara irunila madantaiyum' on Rajadirajan beginning with Tingaler taru tan 'Tonkal venkudaikkil'; on the Virarajendran beginning with 'Tiruvalar Tiralpuya Tirunila

valayam' and with 'Virame tunai yakavum Tyagame aniyakavum, on Rajendran II beginning with 'Tirumatupuvienum perumatar' and on Kulottunga I beginning with 'Tirumanni vilanga irukuvatanaiya and with 'Pukalmatu vilanga Jayamatu virumba' were composed in this century. All these kings belong to this century. The authors of these verses are not known. The verses speak of the conquests, orders, gifts and other benovelent acts of the kings. 'All the prasastis of the cola kings from the time of Rajaraja I with few exceptions may be classed among the best specimens of the literature of the age. The stately diction, the easy flow of the verses and the animated narration of historical incidents mark them out as a class by themselves in the literature of Tamil. There is not the slightest doubt therefore that these poems were the compositions of court poets of a high order and that the steady demand for their services furnished a great impetus to the cultivation of secular literature in this period. (Colas: K. A. N. Literature: 662).

XII CENTURY.

INTRODUCTION.

As the XI century was the age of preparation collection of poems and traditions the XII century may be styled as the age of creation of epics on those bases and also of Commentaries. Great poets who rose to the height of being recognized as monarchs among poets adorned this century. The glorious colas Kulottungan I, II and III were patrons of these poets. Vikrama cola, Rajaraja II and some Pandyas also proved worthy patrons of letters after the stormy period of war and conquest. There was peace in the XII century which was conducive to the creation of literary works. This inaugurated an era of literary activities, which lasted upto the end of XII century. There was keen rivalry in producing literary gems of poems which resulted in an accumulation of great works of literature.

New kinds of prabandams like Parani and Pillai Tamil were introduced into the literature. Of them Pillaitamil has greatly influenced the poets who came afterwards. Saivism, Vaishnavism and Jainism as well were encouraged equally. The literary themes were mostly on the lines of the kings rather than on the Gods. Several outstanding and longstanding works were written now. Most of the works of this period have high historic value. Inscriptions have played a great part in the literature of this age. Epics, Prabandams, as well as grammar and commentaries were written now.

SOURCES.

Jayamkondar clearly praises Apayan Kulottaman [Kulottungan I] in his Parani. And since he has stated his native town as Tipanguti he might have written Tipankutipattu.

Tamil navalar caritai must have been compiled in the XVII century and Tanipatal tirattu in the XIX Tani Ceyyal cintamani in the XX century. The authority of T. C. C. is not to be belittled. The Parakrama Pandya of the Pukalenti period and the Kulasekaran of the Kamban period might have been historical personages. The Purantaka cola may be identified with the Paranıaka [son of Kulottunga I] of the [new] Andhra inscriptions. Above all the Senjiyarkon Kadavan [of Pukalenti period] is mentioned by Ottakuttar. The cumulative effect of several occasional verses of T. N. C. cannot be overlooked. Kamban mentions Tyagavinotan and Apayan in his Ramayanam.

From the Tanipadals it is known that the contemporaneity of Kamban, Pukalenti, Ottakuttar, and Auvai cannot be refuted so easily. The mention of sankaran the patron of Ottakuttar, or sankaran taru sadaiyan, the patron of Kamban may make Ottakuttan and Kamban contemporaries.

In the Konarveindaselvan of Auvai there is a reference to Valavar (colas) in the passage 'Valavan Ayinum alavu arintuvun.' This indicates the prosperous condition of the colas. "Even if one is prosperous like colas, he should be limited in his spending on food and eating." This is the purport of the passage. Only the colas of the XI and XII centuries and not of the VI or VII century had been so prosperous as to be praised by Auvai. It is therefore viewed that the Auvai the author of Konraivendan should have lived after the XI or XII century and not before XI century.

Sekkilar speaks about the reconstructional and renovational works done by Anapaya at Tillai = Ottakuttar endorses the same things in his Kulottungan (II) ula. Thus Anapayan and Kulottungan II became one and the same.

The commentary of Nambi agapporul says that the patron of the work was Ḳulasekara Pandya a view which may be accepted.

Since Uyyavandar mentions Sendanar he might have lived as a contemporary or after Nambiandar who has also mentioned Sendanar.

The colophon of the stray verses says that it was written both by Auvai and Poyyamoli. If it is true Auvai and Poyyamoli were contemporaries. Otherwise Poyyamoli might have lived in the XIII century as T. V. S. and others hold it.

The Koilolugu may be deemed as a historical chronicle. What it mentions of the Vikrama cola or the Krimikanda cola may be true.

We cannot discredit the inscription of Tiruvadikai Manavasakam Kadandar of the XII century and if it is true Meikandar his master must have lived in or before XII century. So far, this inscription has not been given proper weight.

What Tiruvarangattamudan of XII century praises as the flood of Ramayana might have been the Ramayana of Kamban.

A brief account on Tani Ceyyul Cintamani, Peruntogai, Tani Padal tirattu and Tivyasuri caritai is given below:

TANI CEYYUL CINTAMANI.

The poems in this work were by one Karuppiah Pavalar under the inspiration given by Ponnusamy Devar a patron of letters, and published by Mr. Arunacalakavirayar in 1908. Poems written until the end of XIX century and the beginnings ot XX century are included in this book. [by

M. R. Aiyangar and R. R. Aiyangar and the compiler Karuppaiah Pavalar]. This is also like T. N. C. arranged author-wise. Thogh this was compiled after T. N. C. the stray verses are not unreliable. They were collected with much labour from old manuscripts, lest they should be lost. Since they also corroborate many historical facts they may be relied upon, The book contains 3,848 verses on the several kings and chieftains including those who lived later in the XVIII century.

PERUNTOKAI.

This contains 2,214 verses, arranged subject-wise (God-Aram-Porul) and was published in 1936 by Mr. M. R. Aiyangar. The advance made by this from T. C. C. is that many religious verses by the saivite and vaishnavite saints of the XVII and XVIII centuries are collected in this. Explanatory notes are given. It follows the T. N. C. in compiling the poems of the old poets; and gives the various readings also. Poems upto the time of Kottaiyur Sivakolundu Desikar are collected in this book. As T. N. C. and T. C. C. this also is highly useful for research.

TANI PADAL TIRATTU which has collected the the occasional verses sung upto the beginnings, of XIX century (Upto Ellis) might have been compiled in the XIX century. This goes a step further to T. N. C. to collect the verses of XVIII century. The major portion of stray verses are more or less the same in these four collections.

DIVYASURI CARITAI was written in sankrit by Garuda Vakana Panditar a contemporay of Ramanuja. It is an attempt to write in Kavya style a history of the Alvars and the Vaishnavite acaryas. Like Guruparambarais, this also is a reliable source though mixed with some mythology and imagination.

Periapuranam, Rajarajan ula, commentary on Viracoliam and Yapparungala yirutti of this century form the sources for other centuries (VII; IX; XI; VII; XIII).

Tondaimandala satakam (245) of XVII century; Sekkilarpuranam (132) of XIII century; Tiruppugal (184) of XV century; commentaries of Manakkudavar [117] and Perasiriyar [107] of XIV century; and Guruparambarai [150; 151; 154]. Stray verses [335, 293, 320, 294, 337, 295, 322-3, 339, 296-8, 340-1, 343, 324, 346, 310, 299, 301, 347] and inscriptions 407, 409, 412, 420–1 form the sources for this century.

JAYAMKONDAR.

Jayamkondar is one of the outstanding poets of XII century. The illustrious Kalingattuparani is his contribution to literature. Ottakuttar specifically glorifies him as an "emperor among poets" [Patal Perumparani Tedar karunkavi Cakravarti]. * 335A stray verse compliments him 'Jayamkondan as unrivalled in handling Parani.' Literary evidences lead us to infer that his native place was Tipankudi. 336In one of the stray verses attributed to Jayamkondar himself he mentions his native place as Tipankudi. This verse, according to its colophon, is the answer of the poet when the cola king asked him to which place he belonged.

The verse further describes Tipankudi as the abode of great moralists who wrote ethical works which forbade falsehood, theft, murder, intoxicating drinks etc. Basing themselves on this description scholars hold that Tipankudi was a jain settlement. Tipankudi is located by Kanakasundaram Pillai [in the Tamil navalar caritai] near Kulikkarai of Tanjore

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*P. T. 1804

District. But Mr. Arunacala Kaviroyar the editor of T. C. C. locates it near Tindivanam of South Arcot. The Tanjore Gazetteer has recorded a Tipankudi as a famous jain centre

Since he alludes to the forbidding of eating at night by the authors of ethics, we can infer that they were jains. Only jains forbade eating at night. This verse does not make any reference to the author's religious affiliation. It only states that his village was the abode of jains. We can only infer that he might have been a jain. There is no evidence in the verse to prove that the village was purely inhabited by the jains.

The invocatory verses in his work relate to many a deity of Saiva faith. There is no invocatory verse ro Arugadevar of the jains. No work written by a jain can be found which does not praise Arugadevar in some way or other. Even if Jayamkondan was cosmopolition who considered every religion as equal it is unnatural that he should omit Arugadevar in his invocatory verse. The work written by him does not have for its subject matter any of those Gods of his invocatory verses. He has not invoked the Vaishnava Gods either. In these circumstances i. e. since he has invoked deities of Saivism, and has not even alluded to Arugadevar or anyone like him, it is difficult to hold that he was a jain. On the other hand these facts make reasonable to hold that he was a saivite.

Historians have established that Kalingattuparani was written on the Kalinga war fought by Kulottunga I and his general Karunakaratondaiman. 57 In his invocatory verse Jayamkondar prays to Goddess uma to bestow long life on Kulottunga Apayan. It is therefore clear that the poet was a contemporary of Kulottunga I [1070-1118].

The Kalinga war fought according to K. A. N. Sastri by Kulottunga I in his 42/3 year i. e. in 1112/3 A. D.

Kulottunga I reigned from 1070-1118 A. D. The Kalingattu-parani which commemorates this victory must have been written sometime after the war between 1113-1118 A. D. Prof. Sastri assumes this to be the earliest and best of the Paranis accessible to us. * Scholars identify the existence of Paranis [Kudal Sangama Parani and Koppattu Parani] even in the XI century in the days of Virarajendra and Rajendra I. If this is correct Kalingattuparani may not have been the earliest of the Paranis. Prof. Sastri himself writes: "For, there are several instances in the history of Indian literature of one good book killing many inferior ones. Jayamkondar had many imitators but none had excelled him."

Parani is one of the famous Tamil Odes. It is war poetry. It is the development of a few sub-divisions of puram works. According to Pattiyal definitions it is generally sung to eulogise the valour of a hero who killed 1000 elephants in war. This Parani was sung after an era of great warriors as Rajaraja I, Rajendra I and Kulottunga I. The Rajaparambaryam begins with mythology about the early Colas but concludes with a good history of the latter Colas. The poet's imaginative and descriptive talents are fully exhibited in this ode. Similies and hyperboles and other poetic ornaments abound throughout this work. The book is a unique specimen of the characteristics of the valour of the Tamils and of the imaginative composition of the poets. Hence Jayamkondar is commended as 335 the poet for Parani (Paranikkor Jayamkondan).

'Kalingattuparani consists of 13 parts. A peculiar metre has been developed with infinite variations of rhythms which echo the varying movements of the war. This is a development of the old talisai of two lines. [T. P. M: H. O. T. L. He is said to have written [1] Tipangudipattu - Ten stanzas on

*See XI : S. No. 81-82

his town Tipankudi, in view of the fact that he states Tipankudi as his native town it is probable that he wrote a poem on Tipankudi. [2] Isai Ayiram: the colophon of a stray verse says that Jayamkondar wrote Isai Ayiram on the cettis (P. T. 1469). The number of verses is thousand. The particular verse is in praise of oil pressers [sekkar] of Puhar.

PUKALENDI.

Pukalendi was the popular poet in the royal court of the colas. The word means one who carried (raised) fame. 245According to Tondaimandala Satakam he was a native of Ponvilaindakalattur (Kalandai) of Tonddinad. He praises Vishnu in his Nalavenba.

293Tamil navalar caritai furnishes stanzas as written by Pukalendi on the cola Kulottunga I and his son Vikrama. The names of Apayan Kulottunga and Vikraman are mentioned in the stanzas. This confirms the date of Pukalendi as XII century.

320In one of these verses Pukalendi has sung about one Parakrama Pandya (Parakrama maran) who is found to be contemporary of Kulottunga II. The editor of T. C. C. says that Pukalendi was a court poet of a Pandya. This proves the fact that the author belongs to XII century A. D. This reference to Parakrama Pandya (as a master of Tamil) by Pukalendi brings to light another important point of historical interest. According to Prof. Sastri Parakrama appealed for aid to Parakrama bahu of Ceylon who sent an army under his general Lankapura. 294In another verse Pukalendi has referred to one Singai Aryasekaran. Singai is a shortened form of Singalam (Ceylon) and Aryasekaran was evidently the another name for Parakramabaku. 294 It is stated that

Pukalendi has written a Kalambakam on one* Cenjiyarkon Korrintai. [80]In his Vikramacolan ula Ottakuttar alludes to one Cenjiyarkon Kadavan as one of the kings who followed the line of Vikrama. This favours the view of Prof. K. S. Pillai that Cenjiyarkon the hero of the Kalambakam and Cenciyarkon Kadavan of the period of Vikrama were one and the same person. This view is probable.

Prof. K. A. N. Sastri supports the view of the modern critics who place him a century later than Ottakuttar and he says that the age of Pukalendi cannot be established by any tangible evidence as his references to Chandransuvarki cannot yet be related to the inscriptions. But it is not necessary to dismiss the literary evidences of Tamil navalar caritai and Tani ceyyul cintamani which give tangibly the names of the contemporary colas and Pandyas of Pukalendi.

His main work is Nalavenba in venba metre and thereby he acquired the saying Pukalendi for venba (proficient in composing venbas). Nalavenba contains 424 venbas embodying the vicissitudes of princely life, the evils of gambling, the good influence of love, duty etc as seen in the story of the king Nala. His other works are; Rattina Curukkam (1448-G. T. C.) a treatise giving similies drawn from nature suitable to describe the features of the fair sex and other matters in 71 verses. 'Uvakka Pukalendi, is an encomium implying thereby that he wrote to the delight of the people (P. T. 1803). Tradition says that he composed folk songlike Enierram Aravalli Suravallinadakam etc., for the common folk. Thus he became the poet of the lay people. Most of the later balladas like Pulantiran tutu, Nallantangal Kadai, Pancapandavar Vanavasam etc., are also ascribed to him. Some at least

*I. V. II

are probably works of his, and others written in imitation, but fathered on him. *Mr. Kandiah Pillai alludes to a view that the story of the Raja Desingu also was written by Pukalendi. The manuscripts of these works mention Pukalendi as their author. This is spurious since Raja Desingu lived only in the later century (1713 A. D.) T. N. C. has recorded 24 stray verses as written by Pukalendi. Vidvan Kuram (3452 G. T. C.) and Vaikunda Ammanai (3453 G. T. C.) are also presumed to be his works. Uvamanasangraham also is attributed to him but it is denied by historians (See XIV century).

The sucess attained by Pukalendi in writting a literary work in an epic form in venba metre is unique. No doubt venba has been used in the early ages of the Xian era for the inculcation of ethical and religious principles. We have had an attempt to versify the epic of Baratam in venba metre by Perundevanar in the IX century. Unfortunately the entire work is not available to evaluate his poetic genius. Pukalendi has proved that it is possible to express delicate emotions, and indicate shades of literary thoughts in venba metre as in aciriya viruttam etc., No one after him has attained his success.

Ammanai had become the name of the metre and the ballad like songs in later days. Various stories (like those of Pukalendi) of the contemporary age were sung in this metre. There are various folk songs in which stories from the old puranas and ancient Tamil literature modified unconciously are sung in this metre.

AUVAI.

337 The women poet who graced the literary horizon in this century is Auvai. From her stray verses it is inferred

* Tamil Pulavar Akarati

that she might have belonged to Colanad. Auvai in Dravidian languages means the grand-mother. Auvai has always been considered to be a grand old lady among Tamil poets. She is held to have writen the atticudi; konraivendan; vakkundam, nalvali etc.

The fact that she lived after the religious saints Nammalvar and Manikkavasagar of IX century is attested by her [321] occasional verses in which she commends the poems of these saints highly. [59]In the Nalvali she compares Tiruvasagam to the vedas and Tirukkural and [321] in the Tani ceyya cintamani she compared the poems of Nammalvar (Tiru-kurugur cey) to the precious words of a mother, [295]A stray verse of Tamil navalar caritai testifies to her contemporaneity to the cola Akalangan (Vikrama). There in she addresses Akalanga and impresses upon him the truth that her (a poet's) songs are immortal.

Here a synchronism may be worked out among the poets of XII century Auvai, Kamban, Pukalendi and Ottakuttar who lived according to tradition also in one and the same period, in the period of Akalanga vikrama. Ottakuttar has written a complete ula on Vikrama. Kamban has admired the arasan Akalangan. Auvai and Pukalendi have quoted the very names of Akalangan and Vikrama. This Akalangan synchronism is justified by the poems of Tamil navalar caritai etc., which may be taken as a reliable source since the information of these anthologies about Kalamegam and others prove to be true historical facts. [322] T. C. C. gives an occasional verse of Ottakuttar in which Ottakuttar complains that Auvai treated him with disrespect by stretching her two legs in his presence whereas she folded one of her legs when Kamban came in and folded both her legs when Pukalendi entered. This goes to establish the fact that Auvai, Kamban, Ottakuttan and

Pukalendi were contemporaries. Another important fact also may be inferred from this incident that Auvai had been an old woman (Patti) as tradition puts it. Unless she was older than Kuttan and others she would not (if she were young) stretch her legs in the poesence of the males. Stretching one's legs in the presence of elders is considered to be an act of discourtesy. Evidently Auvai was very old so as to be called Patti, grand old or grand-mother.

She has simplified in thought and style the moral teachings of Kural and other ethical works of previous centuries, so as to be understood even by school children. As a result, her works became the standard ethical literature for the primary classes in all schools in the country.

323As given in the colophon of stray verse Auvai has sung one cola Purantaka. Purantaka perhaps is a wrong reading of Purantaka. Probably the editor who collected these verses in T. C. C. was not aware that there was a Pandya with the name. Some scholars point out the fact that there were colas with the name of Parantaka in the X century. Therefore Auvai belonged to X century. Auvai has also sung about Akalangan and there was no Akalangan during the X century. The Purantaka referred to by her should also belong to XII century. There was no cola with the name of Purantaka in the XII century but there was a Pandya with that name in the XII century. *A new inscription has been unearthed in Mallavaram of East Godavari District. According to that there had ruled one Purantaka a son of Kulottunga I in the Vengi country as the Viceroy of the Colas. That Purantaka also might have been metioned in this stanza of Auvai. Even then the date of Auvai falls in this period. Therefore the reference should relate to the XII century Pandya and not to the X century

*See Hindu – Sun. 8th Jan. 1967

Cola. *Mr. A. S. Doraisami Pillai and others assume the date of Ilampuranar as the XI century and since Ilampuranar quotes the 'verse attalum Palcuvaiyil' of this Auvai for an illustration of his commentary place Auvai prior to Ilampuranar in the X ceetury. He adduce another reason namely that the verse Konraivendan Selvan of Auvai has been quoted for Vencenturai by the commentary of Yapparungalam of the same IX century. This thesis has traced out Ilampuranar and the commentator of Yapparungalam in the XII century and hence the XI century theory of those commentators is not plausible. Therefore Auvai is accepted to have lived earlier than ilampuranar [but a little earlier than I Iampuranar] in the XII century and not in the X century.

Her poems are suitable for children as they are simple and easily understandable. Among them Mudurai or Vakkundam contains 30 quatrains and Nalvali 40. Auvai continued the tradition of moral literature after Kilkankkus and before Kumaraguruparar and Sivaprakasaswamigal of Nidinerivilakkam and Nanneri. Atticudi contains 56 single line verses. Each poem is a magazine of moral wisdom and is mastered bv our boys even from the elementary classes. Acatikoyai on a shepherd chief of Aiveli Tirvcengodu **[K. M. C]; [O. M. L. 3184]; Pantan Antati [TIA]O. M. probably on a patron, a pukar vanikan of Puliyur near Tindivanam and Pillaiyar akaval also [259–I-O, M. C.] are attributed to her Kalvi olukkam [TIA] like Konraivendan Nannul kovai, Nannerimalai [a. c.] Nanmani kovai (a. c.) Aruntamil malai (TIA), Darsanapattu; Gnana kural (O. M. L. 1832) Gnana Saranul (G. T. C. 1912), Yoga kural Pitaka nikandu Ganapati Aciriya Viruttam of [G. T. C. 2626] 10 verses and Isvaramalai [TIA] are attributed to an Auvai in general.

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*S. T. I. V. Auvai Pillai **S. T. 20

One Pettagam is found in the [G. T. C. 1317]. As there have been more than one Auvai as already discussed in the survey of Tivakaram it is not known to which of these Auvai these books are to be attributed if at all they were really written by an Auvai. Mr. A. S. Doraisami Pillai states one vaitya nikantu otherwise known as Pitakanikandu. For this he says that Pantan [probably the hero of Pantan Antati] gifted a village which was afterwards called Auvaikuppam to Auvai in appreciation of her antati on him. T. N. C. has recorded 337-8 occasional stanzas in the name of Auvaiyar 'Kulukku Auvai' is an encomium [P. T. 1903] meaning that she composed songs for a handful of poridge. Tradition allows that she was very poor and a poetess of the poor.

SEKKILAR.

The pious author of Periapuranam was Sekkilar who was a minister of the Cola Anapaya. * 132 Tiruttondarpurana varalaru introduces him as Sekkilar (St. 84) I - Kunraimuni. 76 He states that he published his Periapuranam in the presence of Anapayan and this proves that Anapaya was the contemporary cola of Sekkilar and his patron who caused the Periapuranam to be written. Scholars and historians have been trying for long to identify the Anapaya either with Kulottunga I or with Rajendra I. The noted historian ** Mr. Gopinata Rao identified Anapaya with Kulottunga I with reference to an inscription of Tiruvarur, and Tutisaikilar Chidambaranar identified him with Rajendra I. Prof. K. A. N. Sastri and T. V. S. Pandarattar who have written histories on colas have not stated that either Kulottunga I

' Kunraimuni Sekkilar

**I. V. : II. 361

* See S. T. 5; C. V. Caritram.

See T. V. S. - Colas

or Rajendra I had the title of Anapayan and hence it may not be possible to uphold the theories of Mr. Rao and Mr. Chidambaranar. There had been a dispute on the interpretation and understanding of the inscriptions of Kulottunga I and II. Time passed, and distinctions have been made out between Kulottunga I and II and their inscriptions, and now all the historians have agreed that Anapayan was none other than the Kulottunga II. Another reliable source which guides the discussion on the date of Sekkilar is the fact that [76] Anapaya Cola gold-plated the roof of Tillai temple. Sekkilar connects Anapaya with this glorious deed. [77] Ottakuttar also in his Kulottungan (II) ula speaks highly of this act of Kulottungan. (Adum Tiruper Ambalamum mamerupola). *But some scholars pick up an inscription of Kulottunga III in which the cola is represented as one who gold-plated the temple roof but the title Anapaya is not found in the inscription. Many colas have done the same thing and hence this act alone cannot be the criterion to identify the contemporary cola of Sekkilar. Taking all other circumstances into consideration historians identify Kulottunga II as the monarch referred to by Sekkilar.

[407] An inscription dated in the 17th year of Rajarajadevar (Rajaraja II) tells about one Kunrattur Sekkilar Madevadigal Ramadevan Uttama cola Pallavaroyar. Sekkilar is the family name of the author and Uttamacola Pallavaroyan is the title bestowed upon him by the cola king. Madevadikal shows that the person referred to was a saint. It is seen from the life of Sekkilar that he took to the life of a saint after the publication of Periapuranam. As the family name and the title bestowed upon Sekkilar prove that the personal name Ramadevan is a vaisnavite one. M. R. Aiyagar cites instances

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*S. T. 35 ; T. V. S. Colas-II

to show that saivites bore vaisnavite names in the age to which Sekkilar belonged. Rajaraja II the son of Kulottunga II had assumed the title Rajrajadevar. The son of Kulottunga III also had this title. But since Kulottunga II had been the contemporary of Sekkilar his son Rajaraja II may have been the Rajarajadevar of this inscription. Hence Sekkilar had lived during the times of Kulottunga II and Rajaraja II.

Had Sekkilar lived in the days of Kulottunga II his name or his writting of Periyapuranam must have been mentioned by Ottakuttar, the court poet of Kulottunga II in any of his descriptions of religious events of Tillai. Thus argue scholars like Mr. Pandarattar. It is apparent that the theme and style of the poetry of Ottakuttar are more akin to those of Jayamkondar than to those of Sekkilar and therefore Ottakuttar praises Jayamkondar. Sekkilar followed an epic style of poetry far different from the style of the group of Ottkkuttar and Jayamkondar. It is likely that Sekkilar was not liked by these poets as an innovator. Even though Ottakuttar has sung Takkayagaparani on a religious subject his treatment is more secular and literary than religious. But Sekkilar was far different and he was a saint and was far more religious in the treatment of his theme than Ottakuttar. Therefore it is likely that Sekkilar was neglected by the court poets like Ottakuttar, This might be a plausible reason for his omission to mention kuttar in any of his poems. Periapuranam narrates the lives of 63 main saivaite saints. The puranam is in 72 cantos or chapters containing 4286 verses. Mr. C. K. S. Mudaliar surmises that some verses are found excessive and that they were interpolated. Sekkilar puranam gives the number of verses as 4,250 only.

Apart from the pleasant flow of the verses and the Bakti rasa in which every line is steeped Periapuranam is a running

commentary on the Devaram hymns and elucidates subtle truths and high doctrines embodied in them. It is the expansion of both the works, Tiruttondatogai of Sundarar and Tiruttondar antadi of Nambiandar.

The importance of it was to check the spread of jain literature and to facilitate the propagation of saivism. Jainism had already a Mahapuranam which means Periapuranam (in Tamil) about 63 jain saints. Evidently this induced Sekkilar to write a puranam about the saivite saints numbering 63 mentioned in Tiruttondatogai and Tiruttondar antadi by Nambiandar. Though Sekkilar did not name his work as Periapuranam he meant it to be on a par with the Mahapuranam of the jains. This name became popular and the work is generally known by this name. The literary merits of this work are very high.

No better words could be found to describe the merit of this great puranam than those of Prof. T. P. M., Vice-Chancellor of Madurai University: "Periapuranam becomes the national epic of the Tamils. The purana is the story of a perfect spiritual democracy. The epic is through and through human from all points of view. The description appeal by their innocent simplicity to the heart of all. The style of Periapuranam is simple and full of life. His is national and democratic not only in its theme and its message but also in its language and its rhythm. Naturally the work has a universal appeal. Every verse is full of love for God, full of reverence for life and full of human sympathy. These stories are unparalleled in Tamil Literature." Sekkilar's was a natural and popular style".

OTTAKUTTAR.

He was the court poet of the colas.* Otta means in Tamil 'to fix'. Since Ottakuttar refixed the severed heads of sengunta youths by his poetic magic it is said he was called Ottakuttar. From the names Ottakuttan and Ovatakuttan it is inferred that Kuttan was the family name. Kuttan may imply that they were named after the name of Kuttan (God Nataraja) or that they were a family of dancers.

‡An occasional verse calls the poet 'Kali Ottakuttan' which probably indicates his native town as Sirkali. [389]A town Malari also is stated to be long to Kuttan by another verse. Malari is identified with Tiruerumbiyur near Trichy. [420]In an inscription of Kuttanur of Tanjure the grandson Ottakuttar named Ovatakuttar is said to belong to Malari. Malari Udayar or he might have belonged to Kali and his grandson to Malari. Besides Tiruerumbiyur, four places are known after the name of Malari and Mr. Somasuntara Desikar tries to spot out the Malari of Otttakuttar among them. He mentions one Malari of Srikanda Caturvedimangalam of Pandya Kulasani valanadu and the other by Pudukottai of Konadu near Karraleri. Mr. M. R. Aiyangar traces out one Malari in the Rajasimma-mangalam of cetinatu and the other in the Pandi Tiruvadanai. Since there is a view that Ottakuttar was called Kali Ottakuttar he might have belonged to Colanad in general. Hence it is proper to fix the Malari in one of the Malari in one of the Malaris of Colanad. Tiruerumpiyur is in the Colanad and near Trichi Uraiyur and therefore would have been the native place

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*T. C, C. 62 ‡P. T. 1704-Anatariappar.

of the poet according to the tradition also. Ottakuttar seems to have a special regard for Sambandar of Kali and it is understood from his invocatory verses to Sambandar in his works. And the people and the learned *folks of Sirkali have entertained a particular love towards Ottakuttar and his works and they have preserved his works with respect at their houses and read them. From these it may be presumed that Ottakuttar was a native of Kali (Sirkali).

Ottakuttar was called an emperor among poets and this is testified to by the [420] inscriptions. He has written ula prabandams on Vikrama, Kulottunga II and his son Rajaraja II and therefore the date of the poet is beyond doubt that of the colas of the XII century **An occasional stanza of Ottakuttar reveals Kulottunga to be a student of the poet. This Kulottunga must have been Kulottunga II of the ula.

If it is true as discussed in the chapter of Neminatam that Ottakuttar was a contemporary of Gunavirapanditar, Kuttar must have lived in the period of Kulottunga III who ruled until the first decade of XIII century also.

[251]The Uttarakandam of Ramayana in Tamil is ascribed to him but Colamandalasatakam fathers it on one Vanitatan. According to Tamil navalar caritai a Vanitatan had been a rival and eventually an admirer of Kamban and he may have been the author of Uttarakandam. Since it is appended to the Ramayana of Kamban it might have been written by a contemporary of Kamban. [79]In his Takkyaga-parani Ottakuttar mentions one 'Ten Tamil Deivaparani' as written on a cola, commemorating the victory in Kalinga war. The poet says that the particualr cola was the

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*Kaliyar Ottakuttan: Sen. Selvi VIII P. A. Muttutandava Pillai.
**Atumkataimani' - 1474 P. T.

grandfather of a certain cola. The previous three stanzas to this 776th stanza glorify Rajaraja I, Kulottunga II, and Rajaraja II. The commentator of Takkaparani is of this view and he states that the Deivaparani was written on Vikrama Cola and the author was Ottakuttar. Another verse of Kulottungan ula also confirms this that Vikrama (father of Kulottunga II) got a Parani as Kalingaperumparani.

DR. U. V. S. Aiyar endorses the view of the commentator of Takkaparani that Vikrama cola also had a Kalingaperumparani and refers [122] to a stanza which is quoted in the commentary of Takkaparani. The commentator says that the quoted stanza was written by Ottakuttar himself. Since the stanza seems to be that of a parani the Dr. holds that there might have been another Parani besides Takkaparani written by Ottakuttar and it is not available now. This is the view held by many scholars.

Ottakuttar had been a master in composing kovai, ula and Antadis. His Muvar ula is famous. This feat of his become proverbial in later days. His style was classic. He had much historical sense in his writting. His Pillai Tamil on Kulottunga (A. U. C.) is the first of the Pillai Tamil kind. This minor prabandams imagine the great people like kings Gods and poets as a child and sings their glories in 100 verses. It divides the very early years of a child into ten stages and allots ten stanzas for each stage, the main stages being on Lullaby: the moon showing; kissing, hand clapping and nodding the head·(cenkirai). Nalayira Kovai of 4,000 verses on one Kangeyan also is said to be his work. This is stated *by a stray verse.

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*AUVAI-Anavaratavinayakam Pillai.

Sankara colan ula, a later ula than his three ulas, also is surmised by some[•] to have come from his pen (TPA). The colamandalasatakam states that he wrote a grammer [250] (Ethirnool) against the grammars which were divided into five parts.[1] Eluppelupatu seventy stanzas calculated to bring back to life the 1008 youths whose lives had been sacrificed is another work fathered on him. This is based on a legned in connection with the life of Ottakutan (Co'as: Literature P. 670). It is said that Kuttar also wrote a Sarasvaty antadi as the first of his poetical works (Colas). (O. M. L. 1175). Kulottunga Kovai (O. M. 1175) Ittielupatu (on the spears), (A. U. C.) and Arumpakai 900 (900 verses on Kalingaroyan of Arumpakkam) [TIA] also were his works. Desuperum Ulukku Kuttan is an encomium, [P. T. 1803] given to this State Poet.

KAMBAN.

The XII century saw Kamban, the giant among Tamil poets. He is one of the greatestof the Tamil poets of all times. His unique contribution to the Tamil literature is the beautiful epic Kambaramayanam.

Several opinions are being held as regards the family (caste) and native place of Kamban. Stray verses composed by Vanitatan reveal beyond doubt [296] that Kamban belonged to Kambanadu and that he was a temple priest by profession (Kaimani sir anri sir ariya Kambanadan). Many verses attest the view that he was the son of adittan of either Muvalur or of Teralunturnadu. In his younger days he might have taken to the profession of a temple priest, and thereby he might have had ample leisure to prepare himself for versification. Knowing his mastery of language, and his fame

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1P. T. 1471.

as a poet, Sadaiyappan might have patronised Kamban, and the cola might have gifted the Kambanadu as a fief* (as Prof. K. A. N. Sastri holds it) to the poet.** In this context, the tradition that he was the son of a chieftain of a small territory and that owing to some distance of a small territory and that owing to some disturbances in that territory his mother took refuge in the house of a temple priest to give birth to Kamban may be probable. And the trdition that he was the son of a brahmin adulteress and was left under the flag-post of the temple after his birth is not strengthened by any evidence literary or otherwise. [83] Sadaiappan of Vennainallur or Puduvai is panegyrised in several verses of Kambaramayanam. Saidaiyan is identified with the son of Sankaran of Puduvai a patron of Ottakuttar and this is plausible. (Puduvaiyampadi Sankaran taru Sadaiyan). [341] Kamban introduces Inaiyaramarban the brother of Sadaiyan and son of Sankaran to the Pandya as a son of Kandan (Kandanmagan). Kandan was the surname of the contempory cola of Ottakuttan. From this Mr. M. R. Aiyangar draws a conclusion that the name of the king Kandan was assumed by Sankaran which was not an uncommon practice in those days. [342] From another verse it is obvious that Sadaiyan was the son of Sankaran. [340] Thus it is understood that the patron of Ottakuttan was the father of the patron (Sadaiyan) of Kamban therefore some scholars think it probable that Kamban was a younger contemporary of Ottakuttan.

Three theories on the date of this emperor among poets have been discussed by scholars for long: [1] that he lived in the IX century. [2] that he lived in the X century, [3] and that he lived in the XII and XIII centuries of the

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*Colas **T. L. Kamban

royal cola kings. Several occassional verses which form important sources for his date are found in various collections.

Tamil navalar caritai gives a stray verse in which Kamban glorifies Warrangal country, and its king [297] Prataparudran who reigned between 1162-1188 A. D. and therefore he may be safely put in the XII century. Andras and Tamils have been on friendly terms after Kulottunga I. Kamban might have relied upon the Rurda for support. History shows that Prataparudra had been a great general of the Kakatiyas of Warrangal and caused number of works in literature to be written by eminent poets.

Other stanzas of Tamil navalar caritai also supply valuable clues. [298]One introduces the contemporary cola of Kamban as Akalangan which is apparently the title of Vikrama Cola. [343]Another stanza was written by Kulottunga himself granting some privileges to the poet Kamban when the later prevented the floods of Kaveri from destroying the country upon the request of the cola by his poetic mystry. And one of the important sources is a stray verse of Tanicceyyul Cintamani [324] which furnishes the name of Pandya Kulasekaraperumal of Korkai probably the contemporary of Kamban. One Kulasekara Pandya of about 1180 A. D. has been discussed in the chapter of Pukalendi. He might have been this Kulasekara mentioned by Kamban. Another Kulasekara Pandya has ruled about 1190 A. D. The first Kulasekara has been the son of Srivallaba who ruled until 1168/9. The Srivallaba must have been a probably the same as the one praised by the maid servants of Ekambaram the Patron of Kamban as Srivilimaran Vararaman.

The stanza of the Payiram ot Kambaramayanam [344] 'Avin Kodai Sakarar Ayirattunurolittu' is found in various

manuscrpits though not in all. The proper interpretation of this line is that Kamban wrote his Ramayana in Saka 1100 i. e. 1178 A. D. *Scholars give a different interpretation to this: they take the word 'olittu' as meaning to deduct. and deduct hundred from thousand and fix 900, which corresponds to 978 A. D. as the year of completion of Ramayana. Thus they attribute Kamban to X century.

Those who hold IX century as the date of Kamban rely upon the stanza enniya sakaptam 310 ennurrelu of the introduction of Kambaramayanam and declare 807 + 78 = 885 A. D. as the date of Ramayanam. But it may be interpreted as referring to 107 after 1000 and it comes to 1107 + 78 = 1185 which also seems to be tentative. In the places like these, historians used to add numbers with 1000. An inscriptional verse gives the data of Colakulavalli (an officer in the country of Rajarajendra I) as the 18th of Saka era. Here unless it is calculated as 1000 and 18 the date after Rajendra I (of Colakulavalli) cannot be obtained. **Mr. M. R. Aiyangar refers to a tradition here that the Kollam era is noted by the small number only and not with the big number of 1000 included with the small number. For instance it is said 80 and not 1080. The word on of ennuru may be meant to eount' or 'the number'. The solution may be derived by another way also. Both the views taken for granted that the Sakaptam mentioned in the stanza is Satavakana Sakaptam, but the stanza simply says Sakaptam, and does not name the sakaptam referred to. Satavakana Sakaptam was not the only era which was known at the time of Kamban. There was also an era, Vikrama era (Kupta-era), which begins from 320 A. D. If it is taken to mean

*S. V. Kamban Kavyam (1955) **I. V; II.

Vikrama era, the date of Kamban has to be fixed as 807 + 320 = 1127 A. D. which almost confirms the view that Kamban belonged to XII century A. D. The protagonists of X century theory interpret[84] the epithet amalan of the verse 'Puvi Pukal cenni Per amalan of Kishkindakandam' as indicating the name of Uttamacolan of the later X century. Amalan means for them 'one of purity'. Uttamacola has been a saint and so they assume him to be amalan. This is not reasonable. Rajaraja I also was a Sivapatasekaran a man of purity. The introduction of the Annamalai University edition of Kambaramayanam puts forth this view. The other reading of Amalan is Apayan in which the name of the cola is transparent. If this reading is to be accepted Kamban should be brought to the age of Kulottunga who alone was known as Apayan.

A stanza of the Yuttakandam of Kambaramayanam provides the very title of a cola probably the contemporary of Kamban, as Tyakavinotan[85] who is identified with Kulottunga III. But Mr. Paul Nadar questions the identity of Tyakavinotan with Kulottunga III. His reasons are: (1) There is no evidence that Kulottunga III ever used this title of Tyakavinotan in any one of his innumerable inscriptions, (2) We have ample evidence that the name Tyakavinotan was in use long before and after the time of Kulottunga III. The title Tyakavinotan is known to have been borne by the people of the period of Kongu cola Vikrama of 1004–1041 A. D. But here Kambaramayanam states that the cola had the title Tyakavinotan and it must be noted that this title is not found among the names of the people of cola of IX or X century, if Kamban belonged to these centuries. [408]In the cola country this title seems to have been borne by the people only in the period of Kulottunga III and one notable point is that one Tiraimur has been renamed as Tyakavinotan arrur

in the period of Kulottunga III. What is the reason for or significance of this renaming? Velankudi was renamed as Srivaramangalam during the period of• Pandya Parantaka-neduncadaiyan of the VIII century. Probably this kind of renaming signifies the assumption of a new title or the reign of the country by a new king. In this way Kulottunga III might have assumed the title during the period[408] of this inscription of Tyakavinotan arrur. The identification does not merely rests on the basis of Tyakavinotan[84] Kamban specifically praises the place of Apayan saying that it was filled up with gold and garments like the houses of the poets who sing the praise of Apayan. Kamban should have been a contemporary of that Apayan Cenni, to have noticed the magnificience of his munificience. Apayan is title of Kulottunga I and II. In another poem in the Tanipadal tirattu the name of Akalangan is praised by Kamban. Akalangan and accutan are names of Vikrama the son of Kulottunga I. The cumulative effect of all these names of kings mentioned by Kamban in the stray songs as well as his Ramayana point out that Kamban lived during the period of Kulottunga I Vikrama and Kulottunga III, who all belong to the XII century A. D. The calculations according to the Vikrama era and the reference to Prataparutra go a long way to confirm that Kamban was a poet of the XII century A. D. Tiruvarankattamudanar writes in his Ramanujanurrantati that Ramayana was so popular in (Tamilnad) Srirangam that the Baktimovement was canalised in the story of Rama in the time of Ramanuja[100]. The Bakti of Ramayana is compared to a flood. Manikkavasagar compared the spread of Mayavatam to a cyclone. These references imply some particular cause of a resurgeance. In the period of Ramanuja the particular cause may have been that of the Ramayana of Kamban. Kamban had become most famous even during the period of the

commentators of XII century. The commentator of Viracoliam and Nannul (Mayilainathar) quote Kamban for illustrations. Historians declare that Kamban was recongnised as an emperor among poets, against all objections made by the kings and the court poets of the cola country. Another thing also can be correlated here that the period of Kulottunga III saw several new significant features of temple architecture that distinguish it from the earlier models. One was a growing desire to fill the entire wall space with sculpture panels and decorative designs. *The temple contains also an excellent series of Ramayana relief which await detailed study. These sculpture panels might have been from the imagination of Kamban's Ramayana.

T. N. C. contains verses narrating some quarrels and enemity between cola and Kamban. The climax of these was an attempt of the cola to kill the poet,** and there is a stanza supposed to be sung by the poet while dieing The poets were considered to be competent to compose verses by which they could kill a person if they wanted. It is discussed in the Aritam of Yapparungalavirutti. It might have been true in this occasion of Kamban's life. The cola empire had existed only for a few decades after Kulottunga III. Even in the time of Kulottunga III it began to break down In the IX and X centuries conditions were different. The latter IX century was the rising period of colas of Vijayalaya. In the later X century also, though there were some disturbances and drawbacks, the empire was in a prosperous state and it was much improved by the appearance of Rajaraja I.

The Payiram of Kambaramayanam states that the Ramayana contained seven kandams; 128 chapters of 12,016

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*K. A. N. COLAS: Kulottunga III **P. T. 1512

viruttams including 96 vannams. But now the Pumagal vilasam edition of Kambaramayanam contains 131 Padalams and 12,097 stanzas. Thus it is to be supposed that 181 stanzas have been added by some one in the later days (probably as interpolation). The increase in the number of padalams might be due either to a rearrangement, or to introduction of wholly new Padalams. Though the payiram states that Kambaramayanam contained seven kandams the Uttirakandam is not accepted to have been written by Kamban. Ottakuttar is credited with the authorship of this kandams by some scholars. [251] But Colamandalasatakam contains a verse which says that one Vanitatan (the contemporary of Kamban) published (Arankerri vaittar) the Uttarakandam. Prof. K. A. N. Sastri also endorses this view by saying that the author of Uttarakandam might have been either Ottakuttar or Vanitatan.

Kamban, the poet of poets and the renowned author of the immoral Tamil epic Ramayana was like Shakespeare a fancy's child. His Ramayana takes a rank in Tamil literature equal to that of Iliad. It is an adaptation of Valmiki's. Kamban was elevated to an alvar and Kambanattu alvar is the name by which he is glorified by his admirers. It has become proverbial that Kamban was peerless in learning and that the lifeless things of his house also could compose verses. Kamban starts with the necessity for a rich civilisation for the perfection of man. It is the human heart with all the human passions and human feelings that make Rama and Sita lovable and great. Kamban is conscious of this and therefore gave expression to a beautiful phrase 'manidam venratanre', human nature has won. Commentaries of grammar say that Kamban is black for illustration. This may imply the complexion of the poet as black. (Kacukku Kamban is a proverb (P. T. 1803) (Kamban owes much to

the author of Jivakacintamani). A traditional verse praises Kamban as a pearless master in composing viruttams. It is the most widely read book in Tamil literature. According to the Payiram and the stray verses the title of the epic was Ramavataram. 'Ramayanam' is a later attribution.

His other works were Sarasvaty Andati on the Goddess Sarasvaty and Sadagopar Andati on the Nammalwar, Erelupatu, seventy verses in praise of the plough, agriculture and vellalas. Tirukkaivalakkam also was on the same subject. A few scholars do not accept this tradition. Silaielupatu was in praise of the bow of the warriors. Kamban's time was one of war and peace. Sarasvaty Andati - G. T. G. 2001; Erelupatu G. T. C. 2669; Tirukkai valakam - G. T. C. 2570; Satagoparantati O. M. L. 1299, Silai Elupatu O. M. 1492. A stray verse suggests that he wrote a mummani kovai which was criticised by Vanitatan. The editor of T. C. C. says that one Antati on Lashmi also was written by the poet. T. C. C. has recorded stray verses 70 in number, under the name of Kamban.

AMBIKAPATHY.

He is the famous poet who wrote Ambikapathy Kovai. It is said that he fell a martyr for his love towards a daughter of the cola [299]. A stray verse has been written by Kamban mourning the death of his son Ambikapathy and the colophon of the verse says that Kamban wrote that verse when Ambikapathy was slain by the king. This confirms that Ampikapathy was the son of Kamban*. And there is a stray verse as composed by Ambikapathy during the publication of Kambaramayanam.

The outcome of his love affair seems to be the beautiful and emotional verses of Ambikapathy Kovai. His poems

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*T. C. C.: Ambikapaty.

are wonderful and thirlling and we see a legitimate heir of the poetry of Kamban in Ampikapathy.

NARKAVIRAJA NAMBI.

Narkaviraja Nambi of Puliyankudi of Tondainadu wrote the work called Nambi akapporul. [86] This is attested by the payiram of the work. He was a jain. Since he was profiicent in composing all the four kinds of verses he was named Narkavirajanambi.

The commentary on the introduction to the work indicates that the Pandya Kulasekaran of XII century was a contemporary of the author. The work was a grammar on love (akam) of Porulatikaram. It is a concised work on the traditional love theme. Tanjaivanankovai is quoted as illustrations in this work. It is in five iyals of 252 verses. After Tolkappiam, this work and Porapporulvenbamalai stand as models for the latter akam and puram grammars respectively.

THE MAID SERVANT OF KAMBAN.

*Tani ceyyul Cintamani has recorded two stray verses the colophon of which says that they were composed by a maid servant of Kamban. One of the verses indicates that she performs the house works 'as wished by' probably Kamban and his wifes. The verses are beautiful and rhythmic

THE WIFE OF A PANDYA.

*Since these verses are classified after those of Kamban the wite of Pandya referred to in the colophon must have been of the time of Kamban. She has composed two verses

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*T. C. C. 56

in which she forbids the Pandya, her husband, to touch her, on his return from ,the house of his concubines. The verses are meaningful.

THE WIFE OF EKAMBAVANAN.

*This Ekambavanan seems to have been a chieftain under Akalangan Vikrama Cola since he is called by a stray verse Akalankavanan. Kamban has writen twelve verses on the Vanan, The wife of Vanan has composed a stray verse from which it is inferred that Vanan was a great warrior who was capable of conquering the three Tamil kings

TIRUVUNDIAR AND TIRUKALIRRUPADIYAR.

As found in the editions Tiruvundiar and Tirukalirrupadiyar, these two earlier Saivasiddanta scriptures were composed by Uyyavandadeva nayanar of Tiruviyalur and by Uyyavandar of Tirukkadavur respectively. "Prof. M. S. P. Pillai identifies both these authors as one but they are different. Uyyavandar of Tirukkadavur was the disciple of Aludaiyadevanayanar who was a disciple of Uyyavandar of Tiruviyalur.

Tiruvundaiar is said to have been composed in 1148 A. D. and Tirukalirrupadaiyar in 1178 A. D. according to the introduction of the samajam edition of Saiva siddanta sastras. A. C. attests this view. But no reasons have been adduced to support this view.

[101] Tirukalirrupadiyar mentions Sendanar of X century and so it comes after X century and it does not hint at any of the saints of Siddanta works like Meikandar and so it certainly rose before Meykandar and others. Saivism was in its height of glory in the times of Kulottunga II and III (1133–1218) when these must have been written.

Tiruvundiar contains 45 triplets and Tirukalirrupadiyar 100 quatrains remarkable for beautiful sentiments and expressions. Tiruvundiar derives its title from the concluding feet of each triplet which is always the same, viz., untipara. Unti is a girl's pastime. Tirukalirrupadiyar takes its name from the fact that it was first found on the elephant steps (Kalirrupadi) of Nataraja temple. Tirukalirrupadi is an elaboration of Tiruvundiyar.

TANDI.

He is the famous author of Tandialankaram a work on rhetoric. The Payiram, its illustrative verses and the commentaries on Tolkappiam and Viracoliam form the sources.[87] The name of the author and that he was the son of Ambikapathy, are given in the Payiram of the work. From the Payiram he is known to have been a Dance teacher in Tillai. He has praised Tillai Ambalam in his verses.

His illustrative verses give undoubtful evidence for the date of the work.[88, 89] Anapayan is praised in many verses in the present tense and therefore the date goes to XII century of Anapayan Kulottungan II. Prof. K. S. Pillai assigns the work to the period of Rajendra I (1012–1032); but no reason is given for doing so, *Mr, S. S. Desikar also endorses the date of XI century in an essay in Sentamil. In Sentamil he argues: The author of Kavyadarsa of sanskrit mentions one Narendra in one of his poems. Anapayan Rajendra I and this Narendra are somehow connected by him and it is not clear. He has also not substaniated his view well in the essay. No historian who reconstructed the history of colas has stated that Rajendra I had the surname Anapaya.

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*S. T. 36

The commentators of Tolkappiam quote these illustrative verses in their commentaries and hence this work should have been written prior to those commentaries of XIII and XIV centuries. It is not a translation of the sanskrit work by Tandi as supposed by some. This is an excellent work of its kind. It is in three parts, general, porul and col (verbal) containing 123 sutrams. It has become a standard work of rhetoric. Prof. S. V. Pillai holds that Viracoliam followed this work on the ground that this work is quoted often in the commentary of Viracoliam. The commentary and not the original of Viracoliam followed this work. The commentary is of a later date than the original.

GUNAVIRA PANDITAR.

He was a jain and the author of Neminatam and Vaccanantimalai or Venba pattiyal, both grammars. Vaccananti was the preceptor of the author and Neminatar the deity of Tirumayilai after whose names the works are called. His native place was Kalattur of Tondainadu.

[90]The introduction of Venbapattiyal refers to Tribuvanadeva alias Kulottunga II of 1133-1150 A. D. and the date of the author is clear.

[30]The colophon of an occasional verse recorded in T. N. C. states that the particular verse was composed by Ottakuttar and recorded by Neminatar. This testifies to the fact that Neminatar was a young contemporary of Ottakuttar of the XII century.

Neminatam which is otherwise called Sinnool is mainly a grammer in venba of the first two parts of Tolkappiam with certain changes and additions. After Nannool this has

lost its popularity. Venbapattiyal is a work defining the various kinds of prabandams in 100 stanzas. It has become a useful work for study and reference.

POYYAMOLI PULAVAR.

He composed Tanjaivanankovai on Tanjaivanan a chieftain of Tanjore. Verses of this kovai were adopted as the illustrative stanzas of Nambiakapporul.

Arunagirinatar who belonged to XIV and XV centuries refers to an anecdote of Poyyamoli[184] in which the God Muruga who gave his name as Muttai (egg) to the poet had an encomium sung on that name. Therefore he belongs to a period anterior to XIV century.

Poyyamoli mentions in* his occassional verse a Kulottunga Savakan and this may imply that he lived after Kulottunga whose name must have been borne by the people only after Kulottunga. [347]*The colophon of another stanza states that it was written jointly by Poyyamoli and Auvai. This certainly indicates the fact that Poyyamoli had been a contemporary of Auvai of XII century. He seems to be much attached to Tanjavur as he praises this town even in his stray verses in addition to his writting Tanjaivanan kovai.

[91]Prof. K. A. N. Sastri writes: Tanjaivanan is described in the Kovai as the eye of the Pandya who conquered malainadu. This must be a reference to Maravarman Kulesekaran I 1260–1308 A. D. This reference gains strength from another fact. The kovai illustrates systematically the rules of Nambiakapporul which mentions

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*P. T. 1456

Kulasekara the king in whose reign it was composed and published. For it may be said that the Kulasekara reigned in the later XII century also. From these it may also be presumed that he lived both in the XII and XIII centuries. Mr. Pandarattar places this work in the XIII century.

After Tirukkovai and Pandikovai this kovai has proved to be a standard and popular one.

ILAMPURANAR.

The name Ilampuranar meant the perfect scholar the junior. Puranar means one perfect or a perfect scholar. It was evidently on account of his scholarship that his commentry was considered as a standard one and that he was respected as 'the Commentator'. [96]Whenever subsequent commentators or authors mentioned 'the commentator' it is taken to refer only Ilampuranar. [96]Adiyarkunallar clearly calls him Uraiyaciriyar alias Ilampuranar.

He was the first and the best of the systematic commentator to write a commentary on the whole of Tolkappiam.

In many places he is referred to [96]as Adikal or a sage by Adiyarkunallar and Mailainatar. Adiyarkunallar explains the epithet Adikal of Ilampuranar Adikal as one who renounced the world.* Mailainatar introduces him as Matavamunigal or the Muni (Hermit) of great penance. Mostly jain saints were called Adikal in ancient literature. It is a fact that Adiyarkunallar and Mailainatar were jains and since they refer to the commentator with the reverence due to a saint, it is probable that Ilampuranar was considered to be a jain.

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*Nannool – Mailainatar Commentary 309 pp.

Prof. K. S. Pillai's derivation of a meaning of Muruga from the name Ilampuranar and making the commentator a saivite seems to be farfetched. Except this interpretation no source is available to consider him as a saivite.

On the basis that Adiyarkunallar refers to him with great respect Ilampuranar must have lived before or in the period of Adiyarkunallar. He must have therefore lived before or during the time of Kulottunga I (See Adiyarkunallar).

[94]And he has quoted in his commentary on ceyyul iyal for illustration of 'Pannatti' the verses of Konraiveinta Selvan and 'attalum pal cuvaiyil' of the later Auvai. It was already discussed that this Auvai belonged to XII century and therefore, the commentator who quoted her should have lived either during or after her period.

[93]These synonymns also give a clue as to the date of Ilampuranar and to the contemporaneity of both Ilampuranar and Pavananti.

[93-A] There is an opinion that Pavananti of Nannool followed or quoted many of the sutras found in the commentary of Ilampuranar especially on the introductory chapter of Tolkappiam. In all those sutras Ilampuranar does not say anything about the fact that he borrowed those from others. Instead he gives the sutras and states, 'Understand by this,' strengthened by this scholars declare that Ilampuranar wrote those sutras and that Pavananti borrowed them later. If so Ilampuranar must have lived after Auvai and before Pavananti between 1118 and 1178 A. D. Naccinarkiniyar states after quoting the sutras 'enrar akalin' (thus said the authors). Naccinarkiniyar might have named the author if they were by Ilampuranar. A few sutras with slightly different forms are found in the Iraiyanar

akapporul and Yapparungalam commentaries. All these lead us to infer that many old sutras were current in the times of these commentators and the rest were composed anew probably by Pavananti. Apart from the old sutras and the sutras quoted by Ilampuranar and others in the introduction of Tolkappiam there are more than 20 sutras found in the introduction of Nannool. They must have certainly been written by Pavananti himself who ventured to write a new grammar. It is not understood that they were also taken from or written by Ilampuranar. Pavananti also was an illustrious scholar and an ascetic of jainism. In the light of this the great commentators (excluding Ilampuranar) might have followed or quoted Pavananti. This may not be conclusive.

Prof. K. S. Pillai has not given the reasons that prompted him to place Ilampuranar in the XI century. He holds that Perasiriyar lived in the XII century and asserts that Ilampuranar who was certainly before Perasiriyar must have lived in the XI century. Ilampuranar might have been an elder contemporary of Perasiriyar in the XII century itself. [117-A] From the commentaries of Ilampuranar and Manakkudavar, Mr. Pandarattar collects some passages and ideas like these which are in close affininity and decides that both the commentators were one and the same Person. This is rather curious. Among the commentators of kural many have followed or imitated others very closely and here it is but natural that their ideas and passages are similar. The Tamil grammars allow the authors to borrow or adopt the very lines of the predecessors in their work. This may not prove the fact that they belong to one and the same person; and another thing is that Mr. Pandarattar quotes the introduction of the Sornam Pillai edition of Ilampuranar commentary

which relates that Ilampuranar wrote a commentary on kural.

Senavaraiyar and others mention him with great regard in their works and these must have formed the basis for all the later commentators. His annotations and explanations are very simple and lucid. So they are very useful for the students as well as for the teachers. The introduction to Ilakkanakothu speaks high of this commentary as ' Ulamkururaiyaya Ilampuranam ' meaning 'the heart pleasing commentary'.

Mr. M. R. Aiyangar suggests another view. [107]He takes out this passage from the commentary of Perasiriyar on Marapiyal and suggests that Ilampuranar must have added something to or expanded the commentary s-107/ of Nakkirar (on Iraiyanar akapporul) on the introduction-Payiram. [107]In his passage Perasiriyar states that Nakkirar of Iraiyanar commentary stated that Tolkappiam was the standard grammar for the middle and the last Sangams and the later commentators also have testified to his (Nakkirar's) view. Since the later commentators were great ascetics who abandoned flesh eating they won't lie on any case. Mr. Aiyangar holds that the ascetic referred to was Ilampuranar and that he expanded the commentary of Nakkirar in later days and when he did so he asserted the same idea of Nakkirar that Tolkappiam belonged to the middle and last sangams without omitting or shelving the point. The passage has no room for such presumption. It simply means that the commentator had endorsed the same idea in his commentary. Since the commentator is said to be an ascetic Mr. Aiyangar has inferred the ascetic as Ilampuranar who was also a jain. He has almost repeated the introduction of Kalaviyal commentary in his introduction to the commentary to Tolkappiam. [92]He also repeats the

fact that Tolkappiam was the grammar for the middle Sangam. Ilampuranar might have been the one referred to by Perasiriyar. Adiyarkunallar also who lived in the second decade of XII century might have been thought of by Perasiriyar in his reference. [98]Adiyarkunallar also has given the same account of middle sangam in the introduction of his commentary on Silappadikaram.

ADIYARKUNALLAR.

Adiyarkunallar is one of the most illustrious commentators in Tamil. He wrote a commentary on Silappadikaram as Naccinarkiniyar did for Cintamani.

[97]The Payiram of Adiyarkunallar himself refers to his name as Adiyarkunallar. It also refers to him as Nirambaiyarkavalan who belonged to Nirambai. [51]The Payiram states that he was patronised by a Ganga king Poppanna Kangeyean. This is useful in determining the date of the commentator, Mr. Gopinata Rao identifies Poppanna with a minister and general of Hoysala Vishnuvartana (1118–1141) of the period of Kulottunga I. Therefore Adiyarkunallar may belong to the XII century A. D.

[58]Lines from Kalingattuparani are often quoted in his commentary and therefore Adiyarkunallar is to be placed after or during the period of Jayamkondan XII century author of Kalingattuparani. And since Adiyarkunallar has mentioned Ilampuranar in his commentary he lived after or as a contemporary of Ilampuranar in the XII century (See Ilampuranar).

Since the Ganga kings were jains and since Adiyarkunallar has explained many passages from the jain point of view and since he has alluded to Ilampuranar with great respect he is considered to be a jain.

There is another view that he was a member of the jain settlement of Dipangudi for which we have no reliable authority. His commentary has eclipsed the former commentaries. His notes are lucid and to the point. His explanations are beautiful and his diction is ample according to Prof. K. S. Pillai. His commentary for Vanci Kandam and for five Kadhais in Puhar and Madurai Kandams are not available. His annotation and explanations for Arankerru kadhai are valuable for the light they throw on the originality and antiquity of of Tamil music and dance. He says in his payiram that he commented on the three Tamil–iyal, isai and nadakam of Cilappathikaram.

VAISHNAVA COMMENTATORS.

It was in this period that the marvellous commentaries on Tiruvaimoli and other Prabandams were written by the Srirangam scholar–saints. The most reverenced Vaishnava saint and teacher, Ramanuja had been an inspiration to Tamil and sanskrit studies. He had heard and learnt the earlier Tiruvaimoli commentaries. He had made fine observations during his discussions on Tiruvaimoli (P. V.) Fixing the date of Ramanuja helps to trace out the periods of the commentaries.

[150]According to Guruparambarai Ramanuja was born in the s ka 939 which is identified as Thursday 4th April of 1017 A. D. and the same tradition states that he was put into troubles by Krimi kanda cola who is identified with Kulottunga I by some and with Kulottunga II by K. A. N. Sastri and others. Ramanuja once cursed the cola to die by a cancer in his throat and Ramanuja was informed on his way from Mysore that the cola died by cancer in the throat. In Mysore he met and converted[151] Vishnuvaradana who ruled between

1111–1141 A. D Then the cola who died during the return of Ramanuja must have died only after 1111 A. D. of Vishnuvartana. Hence some scholars identify the Krimikanta cola with Kulottunga I. [154]But the Koiloluku states that the son of Krimikanda was Kulottunga. There were two Kulottungas, Kulottunga I and Kulottunga II. The Kulottunga son of Krimikanda must have lived after 1111 of Vishnuvartana. The father of Kulottunga I did not live after 1111 A. D. and the Kulottunga II had no son with the name Kulottunga Vikrama's son was a Kulottunga as Koiloluku puts it. Tradition says that Ramanuja lived upto *1136/7 and the tradition that Ramanuja lived 120 years (from 1017 A. D.) also becomes true. If the view that Krimikanda was Kulottunga II is accepted Ramanuja must have lived more than 133 years, upto 1150 A. D. to see the death of Kulottunga II. This is improbable. Hence the view that Krimikanda was Vikrama cola is probable. Ramanujar has given encomium verses to Tiruvaimoli and others. He discussed commentaries on the sacrcd prabandams. (P. V.) Ramanuja, it is said, interpreted the Brahma sutra etc. on the basis of Nammalvar; but since he had not one left anything after writting his commentaries on Brahma sutras Gita and Ubanishads he has directed one of his students Tirukurukai Pillai to write the commentary on Nammalvar. Battar was the disciple of Ramanuja. Battar was born in 1122 A. D. He was fifteen years of age in 1137 A. D of Ramanuja. This is probable since he was young during the last days of Ramanuja (G. P. 244).

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*Das Gupta-History of India and Philosophy III–103

TIRUKURUKAI PILLAI.

He was born at Tirumalai and settled in Srirangam. This G. P. accounts that he wrote his 6000 pati commentary on Tiruvaimoli and that he followed the number 6000 since Vishnupuranam was in 6000 grantas (K. P. P. 316; 342). Tirukurukai Pillai paramarahasyam also was his work (S. M. C.) (a. c.) Tradition states that he was born in Kali 4162, Pilava, Aippaci, Monday of 1060 A. D. He was a younger contemporary of Ramanuja.

BATTAR.

He was the son of Kurattalvan an elder disciple of Ramanuja. A tradition gives the date of his birth as Subakrutu Kali 4224 of 112 A. D. Some traditions say that he lived only for 28 years and some say that he lived for more than 50 years. Though he has not written any separate or big commentary he has orally given interesting and original interpretations which are preserved in the Idu. He has given much impetus to the later commentaries. His elaborate exposition on Maivanna Narunkunci, a song in Tirumangai alvar's Tiruneduntandagam, which converted Nanjiyer to Battar's religion has been preserved.

TIRUVARANGATTAMUDANAR.

Thiruvarangattamudanar was a great Vaishnavite scholar of the Ramanuja line. He was a disciple of Kurattalvan a disciple of Ramanuja who lived upto 1137 A. D.[409] An inscription of Tirukoilur of Kulottungan III (1178-1216) speaks of one Tiruvarangattamudan of Mungilkudi who is identified by Mr. M. R. Aiyangar with this poet and he is said to have lived both at Srirangam and Tirukoilur. The inscription says that one Vanniyamalaiyaman p rchased some lands from the people of Tirukoilur and entrusted them to

Amutanar to be used for the services of Srirangam Periakoil Panegyric verses (Tanian) call him Mungirkudi amutan Scholars praise him as Srirangamirtakavi. He has writte. a book Ramanujanurrantati 100 verses on Ramanuja. He is known to have died in saka 1059 or 1137 A. D. (M. E. R. 365/1921: S. T. K. 87). The merit of the book is such that it is included in the sacred prabantam 4000 One Tirupatikovai, on 108 vaishnavite holy places is his work.

TIRUKOTTINAMBI.

Tirukottinambi was the author * of T. N. Patirrupattu, T. N. 18 and 4 Varttais, T. N. Rahasyam etc. He has written many books on astrology like Cudamani Ullamudaiyan, Vartamalai and other works. Cudamani Ullamudaiyan and other astrological works are ascribed to one Tirukottinambi who could not be the vaishnavite saint, a guru of Ramanuja. But the Cudamani Ullamudayan (G. T. C. 120) is said (in the printed editions) to be written by Mandalapurudar. G. T. C. makes both Mandalapurutar and Nambi the authors of this work.

MEYKANDAR.

Meykandar was the divine propounder of Sivagnanabotam, the authoritative and basic scripture of saivasidhanta philosophy.

[102]This gives the names of the author, of his native town and of his work as Meykandadevan, Vennai (Vennainallur) and Sivagnanabotam respectively. He was known as Svetavanan also according to the Payiram. The name Vennai confirms beyond doubt that he belonged to Tiruvennainallur of south Arcot but there is a tradition that he was born at

*T. Nambi works – A. U. C.

Pennakadam eleven miles from Vennainallur and Vennai was his uncle's place where he was brought up. His samati is at Pennakadam.

[421]Scholars rely on an inscription of Tiruvannamalai by which certain lands were transferred to one Tiruvennainallur utaiyan Meykandadevan Urudaiyaperumalana Etuttatu valiya velan for constructing a tank called Meykandaneri and a temple called Meykandevesvaram. Scholars have inferred so far from this inscription that Meykandan the boy saint of Sivagnanabotam dug out the tank in his name and constructed a temple also in his own name, in 1232 A. D. the sixteenth year of Rajarajadevar Tribuvanacakravarti. This inscription does not appear to have been submitted to a critical scrutiny. Meykandar was a saint and the propounder of the basic philosophy of Saivasidhanta. Tradition has it that when his family Guru Arulnandi Sivacarya asked him to give an example of anava (egotism) he pointed out to Arulnandi himself meaning thereby that the Guru had exhibited his egotism in asking the question itself. It is a serious point for consideration whether a saint of this calibre would have constructed a tank and a temple and named them egotistically after his own name. The inscription warrants the conclusion That no one else named the tank and the temple and the scholars have held that Meykandan himself named them in his name. A close reading of the inscription also shows that it is possible to interpret that a different person dug out the tank and constructed the temple and named them after Meykandar. The inscription reads Tiruvennainallur Udaiyan Meykandadevan Urudaiyaperumalana, Etuttatuvaliyavelar. The construction of the sentence is rather ambiguous. It is clear that the grant was made to one Etuttatuvaliavelar. The scholars have not explained who this Etuttatuvaliya-velar was. Meykandar had not this Etuttatuvaliyavelar as his 'alias name.' In fact they have omitted to give an

interpretation to this name at all. We know from the payiram of Sivagnanapotam that Meykandar had an alias name as Svetavanan and not Etuttatuvelar. The inscription reads Tiruvennainallur Utaiyan Meykandadevan Urudaiyan Etuttatuvalia velan. This Etuttatuvalian belonged to Tiruvennainallur the village of Meykandar. Meykandan Urutaiyaperumal may be interpreted as one belonging to the village of Meykandar. Meykandar was the person to whom the land was transferred as was considered by the historians till now.

The new inscription will prove that Meykandar lived prior to the date of this inscription (1132 A. D.) and his fame was so great at the time of the inscription that the chieftain of the village thought of constructing a tank and a temple in his honour and naming them after his name That such naming of temples and famous tanks in honour of great persons by others is well known to the students of inscription.

There is another inscription by which it may be seen that Meykandar lived almost a century earlier than the date of the above inscription. [41]There is an inscription found in the temple of Tiruvadikai. It reads : In the years of Vikramacoladeva (1124 A. D.) it is stated therein that Manavasagam Kadantar purchased some lands for donation to the puja of Palliswaram Siva of Bramadesam Kaivan Tandalam Saturvetimangalam.

It reads 'Tiruppani ceyyum Andar Manavasakam Kadantar'. Andar means a teacher or a Guru. We find this title used in sense in the inscriptions 'Andar pracotaperumal cankattai cernta namacivayadevar' and 'Andar Parutiperumal cantanattil Vanta Tirucattimurrattu Mudaliar' (A. R. E. 1911 P. 75: 96/1922).

Scholars seem to have omitted this inscription evidently because, Manavasagam Kadantar, a disciple of Meykandar could not have lived a century before the XIII century, to which they hold that Meykandar belonged. Therefore this Manavasagam Kadantar should have been someone else. As discussed above, scholars consider Meykandar as belonging to XIII century. The fact that Manavasagam Kadantar also is called as Andar (Guru) and his paying homage in his work Unmaivilakkam to Meykandar and not to any other Santanakuravar confirm that he was a disciple under Meykandar and that he was so famous a disciple as to be called an Andar in his turn. In the face of these facts it is difficult to accept the arguments of some of the scholars that Manavasagam Kadantar might be different from the disciple of Meykandar.

If this inscription is accepted: it will place Meykandar in the beginning of the XII century or in the latter part of the XI century almost as a younger contemporary of Ramanuja. The days of Ramanuja Kulottunga and Vikrama formed an age of Philosophic activities and it is possible that Meykandar lived in this period of Philosophic activity or immediately followed Ramanuja bringing out a philosophy equal to that of Ramanuja, equal in profundity of thought and reasoning.

One of the arguments of the scholars is based on the date given by Sankarpanirakaranam a philosophic treatise by Umapatisivam the founder and the last of Santanacaryars. The four Santanacaryars are Meykandar, Arulnandi, Marnignanar and Umapatisivam. We have evidence to show that Umapatisivam was the direct disciple of Maraignanar and Arulnandi of Meykandar, but there is no evidence to show that Maraignanar was the

direct disciple of Arulnandi. Arulnandi was a great scholar whereas Maraignanar was a mystic. It is therefore difficult to hold that Umapati was the fourth in the deseending order of Guru disciple relation and we have to hold that these four Santanacaryas are persons who lived from the XII to XIV century and that they are classified as Santanacaryas on their merit and not in chronological order. The argument that Manavasagam Kadantar was a person different from the disciple of Meykandar does not stand to reason. The same argument may be levelled against Meykandar also. This inscription of Manavasagam Kadandar refers to him as Andar, a master whereas there is nothing in the inscription relating to Meykandar that he was a master (Guru) or a saivite-saint. Sivagnanabotam is the greatest of the Saiva scriptures in South India and its leading thought is that the highest love (Parabakti) is based on the souls recognition of the non-duality and of its debt to the Lord; and that the Lord standing non-dual with the soul enables it not only to know external objects but also to know itself and him. It treats of Gnana, it should be read by men who have read works dealing with Sariya kriya and yoga. Its twelve sutras fell into four divisions or iyals and the first six make one chapter while the rest form the second (T. C.) He gave his Sivagnanabotam with illustrative verses exemplfying his own mystic experience. Tevaram and Tirumandiram form the basis for the whole of twelve sutras. A dip into the pages of Tirumantiram will reveal to the eager student of Saiva philosophy the pure pearls of the saiva system (T. C. 255). The Surnigaikkottu is considered to have been written by Swaminata Desikar (TPA) (The I, II and III sutras of Sivagnanabotam are identified with the verse 'Pasu Pati Pasam enappakar' (115) of Tirumandiram and the IV, V, VI get a close idea from Tannai ariya (2355) and the VII, VIII and IX form intimate relationship with

Pottatittenkum (1781) and the X, XI and XII are prescribed to hint at the maxims of the verse No. 2366 Ennai arrintilen of Tirumandiram. It may not be difficult to take parallels from Tevaram and Tiruvasagam also. (Tirumandiram Edn. Tiruppanandal.)

MANAVASAGAM KADANTAR.

Manavasagam Kadantar was one of the [49]disciples of Meykandar. His introduction to Unmaivilakkam and an inscription form the main sources for the history of his works, [103]A stray verse furnishes the names of the author and his work. T. I. A. gives a date of saka 1175 or 1256 A. D. 1255 as the year of the work. As discussed in the chapter of Meykandar he lived in the XII century. He addresses Meykandar with all reverences due to a Guru and this may testify to his being a disciple of Meykandar.

ARULNANDI SIVACHARYAR.

Arulnandi Sivacharyar was the direct disciple of Meykandar and the second teacher in the Meykandar line. (The Payiram of Sivagnana Sitti and the geneology of saivite teachers are the main sources for the history of his works.)

These introductions to the commentaries on Sivagnana Sitti indicate his name and his work as Arulnandi and Sivagnanasitti. One of the verses gives his place of residence as Sanbainagar (Sirkali) also. Tradition puts it as Tirutturaiyur (near Villupuram.) [104]Since he pays homage to Meykandadevan the tradition that he was the disciple of Meykandar is established, and the commentaries on Sittiar in the ninth verse state that the sitti followed Sivagnana botam of Meykandar. Sivagnanasitti is an elaborate work and the most learned contribution to the saiva siddanta philosophy. It is described as an expansion, amplification

and illustration of Meykandar's gem of highly condensed systematic thought explaining it in terms of vinder sanskrit agamic philosophy. It contains two parts, one of 301, and the other of 228 stanzas which are critical and explanatory and enlarge on the triple eternal uncreated principles soul, deity and illusion. It has become proverbial that there are no sastras above Sivagnanasittiar No exposition is so simple and so captivating as this (T. P. M. 162).

The first part, Parabakkam of 301 stanzas, is a review of the 14 systems of philosophys beginning with Lokayada and ending in Pancharatra in the manner of Sayana's Sarva Darsana Sankraha and contains a defence of his own doctrines. The seeond part subakkam of 308 stanzas is an amplification of his master's work Sivagnanabotam.

Irupa irupahtu, a small book of 20 stanzes (10 venbas and 10 ahavals) (C. T. C. 458) also was composed by him in question answer form dealing with some puzzling droblems of Indian philosophy.

KALAVIYAL KARIGAI.

Kalaviyal Karigai Is a book like Nambi Ahapporul defining the themes of love (aham). The name of the author is not known. The illustrative verses of the book are taken from Nandikalambakam of IX century of Tiruvidaimarutur Mummanikovai of Pattinattar of X century and hence the work cannot be earlier than the XI century.

SANKARA COLAN ULA.

(T. C.) *This minar prabandam is on the Sankara Colan. The author of the work is not known. It quotes two ulas

* See Takkayagaparani Preface — Dr. U. V. S. Edn.

of the three Of Ottakuttar, the Vikrama Colan ula and Kulottungan ula. Hence the work belonged to the latter XII century sinee Sankara Cola was a contemporary of Kulottunga III (Colas). It would not be earlier than or later than Kulottunga (12th and 13th).

PERUNDEVANAR.

Perundevanar was an author of this century who wrote a commentary on the Viracoliyam. The commentary alludes only to the books which were written before XII century. Since it mentions the name Akalangan the name of Vikrama this may be assigned to the 12th century.

PALSANTAMALAI.

From the commentary of Kalaviyal Karigai it is known that Palsantamalai (a minor Prabandam) was written on a Mohammedan King (Yavanarajan Kalupati) of Kayal-pattinam. Since the work is quoted in the Kalaviyal Karigai commentary of XII century the work may be fixed in or before XII century (M. T. N. 139).

VACCA TOLLAYIRAM.

95 Venbas on the prince of the vacca country were written in the XII century. Vaecaroya was the commander of Kulottunga I. The poems are on love themes. The name of the author is not known and the work is not available now. Like Muttolloyiram and perhaps in imitation of it this is a string of Akam verses. But instead of singing the three ancient dynasties of kings, this sings Vaccaraja. (M. T. N. 149).

AKALANKATTAKAM.

Akalangattagan is not available. Because of the name Akalangam it may be assigned to XII century.

NERKUNRAVANAN KALAPPALAN.

Nerkunravanan Kalappalan was a poet. He was a Tirumandiravolainayagam of Kulottunga I and these are testified by[410] an inscription of Alankudi (S. I. V. 178 P). He was a patron of a poet Nambikali. He had such a great regard for this poet that this patron spoke of himself as a servant of the poet. *A stray verse states that he prevented Ottakuttar from slaining other weak poets.

It is understood from an inscription that he was of Perunadu of Puliyur Kottam of Jayankonda colamandalam and that he was granted some lands free from tax for the purpose of feeding 12 brahmins daily during the noon lunch of Pukalurdevar. This is in the 49th year of Kulottunga I. (S. T. K. 64: M. C. R. 96/1927). The O. M. Library has preserved a book in his name Tiruppugalur andati (2566). [300]This andati itself says of him as the author of one andati kalitturai (S. L. 26).

TIRUPATIRIPULIYUR VERSE.

[412]This is found in the siva temple of the town and it is in the 49th regnal year of the Kulottunga Cola, probably Kulottunga I. From this it is known that one Parasamoyakolari was a great scholar and wrote three works attatasa puranam, Kannivanapuranam and Pumpuliyurnadakam. Lands were given by the cola for the poems. The inseription is in the form of prose poetry. (S. T. K. 61).

CHIDAMBARAM VERSES.

Thirty eight venbas are inscribed on the northern outer wall of the Nataraja Temple in the time of Vikrama cola

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* P. T. 1478.

of XII century. They speak of the renovations by Naralokaviran the general of Kulottunga I. The XXII verse gives the name of the cola as Apayan. The XV verse refers to the construction of the 100 pillar hal[1] which ealled the Vikrama colan hall. It is stated at the end that it was inscribed under the supervision of Kalingaroya anda arasu. The covering of Cirrambalam with gold, the construction of mandapams and walls and many gifts by Kuttan probably naralogan, are widely described by these venbas. The naraloga is said to be Atondaiyarkon. This is an important inscription for the history of Chidambaram and the colas. (S. C. M. 37: S. I. IV. 225).

413Another Viruttam and some prose are inscribed on the northern wall of Chidambaram temple. They tell about some Kundavai alvar's gifts including the covering of the Ambalam with gold and gifts of 50 Kalancu of Gold and a mirror and a fine stone. She was the daughter of Rajaraja and sister of Kulottunga I. The gold covering was made in the 44th regnal year of Kulottunga I i e. in 1114 A. D. according to these verse. (S. C. M. 49 – E. I. IV. 105).

Another Viruttam is found in the same temple and it states of one Pallava's procession along with the daughter of Apayan in the streets of Tillai (S. C. M. 46. Sl. XII – 10).

VIRUDACALAM VERSES.

414Nine verses are inscribed in the second gate of Virudacalam Vedagirisvarar temple on some Kadavaroyars of XII century. They were Pallava Chieftains under the Colas Virasekara Kadavaroya ruled in the 1186 A. D. The saka year 1108 is given by the prose portion of the inscription. The verses praise the powers and conquests of the Kadavaroyan (S. C. M. 64 S. 1. XII 263).

MYSORE VERSES.

[415]An asiriyappa of 48 lines is found in the Jalakandisvarar temple of Viputipuram of Mysore State. It states that one chieftain Gangaperuman constructed the temple and gave some gifts. The year is given in the verse as the saka 1101 i. e. 1179 A. D. In the same temple there is another verse of 1120 saka i. e, 1198 A. D. praising the gifts of lands by one Periyan (S: C. M. 134–9: E. C. X. 132).

[416]In the village Hollahalli of Mysore there is an asiriappa of 64 lines describing the construction and gifts of a temple of Somesvarar by Udayamartanda Pramaraya in the saka 1042 i. e. 1120 A. D. (S. C. M. 136 : E. C. X–9).

[417]Another verse in the village of Uparapettai states that one Cettidevan built a temple for Siva and gave lands for the temple in the saka year 1101 i. e. 1179 A. D. (S. C. M. 141 E. C. X 83).

CONJIVARAM VERSES.

[418]This is inscribed in the Varadaraja temple mandapam. It lauds the victories of Kotandaraman Kulottungan who might have been the cola Kulottunga. The victory of Kuttan is spoken of in this verse. (S. C. M. 2: S. I. IV–853).

INSCRIPTIONAL VERSES.

Poems on cola Vikrama beginning with, "Pumalai mitainta ponmalai tikala," and "Pumalai punara puvimalai valara;" on Kulottunga II beginning with ·Pumannu

patumam putta elulakum;' on the Rajaraja II beginning with 'Kadal sulnda pumatarum paramatarum kalaimatarum' and on Kulottunga III beginning with 'Puyal peruga valam peruga' were composed in this century. The names of the authors are not known.

APPENDIX.

The commentators of Yapparungalam, Kalaviyal Karikai, Tolkappiam etc., allude to the following works (in their commentaries) which are not available now. Their dates are not known but it is supposed that because most of the commentaries which quote them belong to the centuries before XIII these works must have been written in or before XIII century.

Mayecura yappu is fixed in the IX century by Prof. S. V. Pillai and he thinks that most of such works quoted in the eommentaries like yapparungala virutti are of the X century. (S. V. 165). The professor holds that the most of such works were written by jains who did not want to exhibit their names on the books since the people at large were of the opposite faiths and they would not study the books at all or discourage them.

Many of the works quoted in the commentaries were on poetics:

1. Avinayam-Poetics Y. V. (1–22): The author was avinayar
2. Kaiyanar Yappial-Poetics– (Y. V. & K. 1–25)
3. Nattattam of Nattattanar - Poetics (Y. V. 75–411)
4. Nallaran Molivari: Grammer (Y. V. 95–537)
5. Yappu of Parimananar - Poetics (Y. V. 32–125)
6. Palkappiyam of Palkappiyanar: Poetics (Tol–Para)

7. Palkayam of Palkayanar Poetics (Y. V. 1–18)
8. Patalam of Patalanar Grammar (Y. V. 95–405)
9. Yappu of Mayeccurar - Poetics (Y. V. 10–58)
10. Paramar Pattiyal (Y. K. 93–351)
11. Kalladar Pattiyal
12. Mulliyar Kavittogai (N. P.)
12. a. Kaikilai cutram of Katiyananni (Y. V. 65–204)
13. Agattiyar Anantavottu (N. P.)
14. Pingalam (Y. K. 93–351)
15. Aniyiyal Rhetorics (Y. V. 23–99 and Neminatam)
16. Avinayapuranadai or Naladinarpatu (Y. V. 1–32 and Mailainatar)
17. Kavimayakkarai - Poetics (Y. V.)
18. Kuruvettuva ceyyal : Poetics Y. V. 95–461
19. Lokavilasani Poetics Y. V.
20. Peruvalanallur Pasandam : Poetics Y. V. 95–461
21. Sangayappu Poetics Y. V. (1–21)
22. Ceyyul Iyal : Prosody Y. V. K. (29–118)
23. Takkaniyam Grammar (Y. V. 95–53)
24. Pattiyalmarapu Poetics (Y. V. 95–45 6)
25. Punarppani;
26. Pokkiyam;
27. Kiraniyam and
28. Vatuviccai - Poetics (Y. V.)
29. Periapammam Grammer (Y. V. 1–32)
30. Periammuppalam Poetics (Y. V. 10–58)
31. Ceyyul Vakaimai (N. P.)
32. Palittiyam (Y. K.)

POETRY.

1. Kumarasenaciriyar Kovai (Y. V. ·95–486)
2. Arivudainambi Cintam (Y. V. 93–352)
3. Putkarana Mantiram (Y. V.) Poetics: By composing letters of mantras
4. Madalam of Madalanar (T. Parani Com)
5. Markandeyanar Kanci (Y. V. 95–378 and T. Ilam)
6. Vaippiyam On music (Y. V. 95-536)
7. Vilakkattar Kuttu: On Dance (Tol. Pera)
8. Avinayar Kalaviyal
9. Poikaiyar Kalaviyal (T. I. A.)

9. a. Kolanarkulal Patikam - 10 verses Arulnilai krishnan

10. Akattinai: On love (K. K.)
11. Innisaimalai : Poetry of encomium like Palcantamalai and Isaiyayiram (K. K.)
12. Kilavi telivu;
13. Kilavi malai and
14. Kilavi Vilakkam : poetry on love (K. K.)
15. Koilandati : On Tiruvarangam (K. K.)
16. Tillaiandati on Tillai (K. K.)
17. Naraiyur andati (K. K.)
18. Poruliyal : On love (K. K.)
19. Malavai elupatu : 70 verses on love on Malapati (K. K.)
20. Vangar Kovai (K. K.)
21. Asiriyamalai ; Poems on Ramayana (Tol. Ilam)]

22. Perumporul vilakkam (Tol. Porul Nacci)
23. Jaina Ramayanam (Sripuranam) Stories of Ramayana between those of Valmiki and this Ramayana are a little different
24. Puranasakaram Venba (Y. V. 62–238)
25. Vimbicara katai; Buddist stories (Nilakeci–Com.)
36. Avinandamalai;
27. Aracattam and
28. Varttamana, all on Mathematics (Y. V.)
29. Oviyanul on Painting (Cil–Com. V. K.)
30. Siddantatokai
31. Tripitakam: Buddhist Philosophy (Nilakeci Com.)
32. Tirayakkanam: Astrology (Y. V.)
33. Decikamalai: Andati verses (Y. V. 52–185)
34. Paripatai: Probably indirect languanes on medicine, astrology and religion (Y. V.)
35. Pingala caritai and
36. Vamana caritai: Jain works (N. P.)
37. Pinkalakesi [Y. V. 3-40]
38. Anjanakesi [Y. V. 95–540]
39. Kalakesi [Y. V. 95–540]
40. Tattava Darsanam [Y. V.] [95–540] all works on logic
41. Mallinatapuranam [Sripuranam]
42. Meyppattu ceyyul: Verses on Tamil kings [Y. V.]
43. Muvati muppatu [Tol. Pera]
44. Isai Tamil ceyyul kovai on music [Y. V.]
45. Patinarupadalam on music – 16 books [Cil. com]
46. Gunanul 46 Kuttanul both on Dance [Cil. com]
47. Cantam

48. Cayantam: on Dance [Cil. com]
49. Ceyanmurai: on Dance 9 [Y. V. 82–282]
50. Ceyirriyam: On Dance [Y. V. 82–282] [Ilam-Pera]
51. Nul: On Music [Cil. com: Mailainatar]
52. Vancipattu 53 Motiraipattu 54 Katakantu on Dance [Tol–Pera]
53. Camutriyam: [Y. V: 46] Probably a book on the size and beauty of human parts of the body.
54. Cirukuri Urai: [Naccinar] A humorous story book [T. Lexi]
55. Tiruvalluvapayan [Y. K.]
56. Nitikaslokam [Y. K.]
57. Varukkakovai [Y. K.]

XIII AND XIV CENTURIES.

INTRODUCTION.

These centuries may be styled as the era of commentators. The commentators of grammars like Tolkappiam etc., the commentators of Tirukkural and the Vaishnavite and Saivite commentators and Philosophers were the authors who lived during these centuries.

The rule of the colas and Pandyas declined in the XIII century. Chieftains often began to eclipse the kings. There are more poets patronised by the Chieftains. The Mohammedans intruded into the Tamil country in the XIV century. These caused a disturbed state of politics and society in the Pandya country which was not congenial to the production of great works like Kambaramayanam. The poets and scholars began to think of the past and preserve the contribution of their ancient predecessors. The result of this enthusiasm was that commentaries on Tolkappiam, the epics, kural, and other great works were written. The Tolkappiam commentary and Vaisnavite commentaries were a big step in this attempt. Hence the scholars established their own and wrote philosophical treatises both saivite and Vaishnavite which were indigenous in character.

The ways and principles of the various commentaries and the doctorines of the various philosophical treatises influenced and guided the people and the poets upto this day. They have influenced not only the literary field but the social field as well. The commentaries on the epics Cilappadikaram and Cintamani gave a complete and fine explanation to the chapters on the fine arts in

the epics, vacabulary began to grow. The jains continued to be active in these centuries also and many fine moral works and commentaries too were their contributions. Inscriptional verses of this period seem to be important and informative.

Mr. Pandarattar has written a separate book for the XIII and XIV century literature. He has discussed there 15 authors only. This thesis discusses more than 25 authors in addition.

SOURCES.

A stray verse says that Naccinarkiniyar commented on the twenty verses of Kuruntogai left uncommented by Perasiriyar. From this scholars infer a proximity of time between Perasiriyar and Naccinarkiniyar. If it is true Naccinarkiniyar must have been younger contemporary of Perasiriyar. Naccinarkiniyar mentions Senavaraiyar in his commentary.

If the tradition that Naccinarkiniyar was a contemporary of Parimelalagar is accepted, a clear picture of the period of Tolkappiam commentators is secured. Parimelalagar lived before Umapatisivam of the XIV century. Then the inference and tradition of the Perasiriyar Naccinarkiniyar and Parimelalagar contemporaneity may be correct. These traditions are historical. All traditions are not myths or fables.

The geneology list of the stray verse of the kural commentators may be probable. Anyhow they might have lived continuously in an age of two or three centuries.

The Gangan praised by Mailainatar is considered to be the patron of Pavanandi. Since Mailainatar is held to be

the earliest commentator on Nannul he might have been contemporary of Pavanandi.

Inscriptional personages are identified with Perumbarrapuliyar Nambi Vamanamuni and Kariamanikkan. This identification is probably correct.

Many Jain works have praised the deity (Neminatar) of the Mailapore temple. Many Jain works are known to have been written before the Mailai temple was submerged into the sea some 400 years back since they mention the places of the presubmersion period. These works are placed by historians in this period.

The commentaries of Perasiriyar, Deyvacilaiyar, Nambi Tiruvilaiyadal, Tirumuraikandapuranam, Sekkilarpuranam and Guruparambarais of this century form sources for other centuries (XI; XII; VII; VIII; IX; XII; XIII).

Yapparungala virutti (106) of XII century, Tondai mandala satakam (244) and Colamandala satakam (252) of XVII century, Tani padals (303–4, 311, 345–6), and inscriptions 423–4, 433, 445 form the sources for this century.

PERASIRIYAR.

There have been many persons of this name. Here we are dealing with the great scholar who wrote a commentary on the Poruladikaram of Tolkappiam.

He is familiarly known by his title Perasiriyar, the great Professor and not by any proper name. His uniqueness and excellence were so great that his proper name was forgotten. This justifies the inference that he was a great Professor. That he wrote a commentary

proves that he was a great author as well. The scholar who wrote the Uraipayiram to the commentary of Naccinarkiniyar commends Perasiriyar as "Highly learned ancient Professor" (Nallarivudaiya Tolperasan). A. C. gives his name as Madurai Asiriyar meaning one belonging to Madurai but no evidence is furnished to prove this view.

[345]A stray verse states that Naccinarkiniyar had commented on twenty stanzas of Kuruntogai, which Perasiriyar had left with unfinished commentaries. This implies that Naccinarkiniyar lived after Perasiriyar even as younger contemporary of his, and that Perasiriyar had annotated 380 stanzas of Kuruntogai which has not come down to us. [113]-A Naccinarkiniyar's allusion to the name of Perasiriyar in his commentary also establishes the same fact that Perasiriyar preceded him. [108]He has quoted profusely from Tandi alankaram and the verse 'Konraiveintacelvan' of Auvai and this prompts one to conclude [301]that Perasiriyar lived after Tandi and Auvai of XII century A. D.

Perasiriyar is held to be the commentator on Tirukkovaiyar. But some consider it otherwise. The majority opinion rests on the side of Perasiriyar. The commentator of Tanjaivanan-kovai states Senavaraiyar as the commentator of Tirukkovaiyar. There is another view that Naccinarkiniyar was its commentator. [109]Perasiriyar himself indicates that he had commented on the akatinai chapters of Tolkappiam but it is not available now. Such a commentator would have quoted from or compared with the Tolkappiam rules of Akattinai if the Kovai commentary was his. The commentator of Tirukkovaiyar gives Kilavittogai in sutras different form the sutras of Nambi or Iraiyanar. It may be that an attempt had been made to build up an akapporul tradition in the form of sutras on the basis of Manikkavasagar's Tirukkovai very

much like the attempt of Nambi Akapporul and Kalaviyal Karigai. [110]While the Perasiriyar of Tolkappiam commentary mentions his predecessors in singular form the Kovai commentator mentions them in plural form. This is also a distinction.

[106]One Mayeccurar is oft quoted in the commentary of Yapparungalam and since he has a title of Professor (Perasiriyar) the introduction of Bavanandam Pillai edition of Yapparungalam attempted to identify him with the Perasiriyar of Tolkappiam commentary. Later it has itself refuted the contention on the ground that some of the grammatical principles of Mayeccurar differ from those of Perasiriyar. [106]Concerning the division syllables for different verses Mayeccurar accepts four syllable system while Peraciriyar rejects it. While Mayeccurar prescribes two feet minimum for vanci verse Perasiriyar follows Tolkappiar on the three feet minimum.

*Once scholars had tried to identify Mayeccurar, Atiraiyan and Neminatar with Perasiriyar because they had the prefix of Perasiriyar to their name, as Perasiriyar Mayeccurar, Perasiriyar Atiraiyan and Perasiriyar [301]Neminatar. The mere addition of the title Perasiriyar to the names given above is too slender a proof.

Perasiriyar's commentary is extant only for a part of Porulathikaram of Tolkappiam: Purattinai, Kalavial, Karpial and Poruliyal. Though he seems to have commented on the akatinai it has not come down to us. His commentary also is a standard one. His style is stately and condensed and dignified.

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*T. P. A.

*Perasiriyar might have been the elder contemporary of the later commentators and hence Perasiriyar might have been a guiding star to others. **Though Naccinarkkiniyar differs from Perasiriyar, he may be taken to belong to his school.

SENAVARAIYAR.

He is the famous commentator on Collatikaram of Tolkappiam. The author's name Senavaraiyar may indicate that he might have been a military general or it is possible as discussed below that it was a family name. The name Senavaraiyar does not appear to be his proper name. It is possible that it was either a name given for his special merit by which he came to be known subsequently and his proper name was forgotten or a hereditary name derived from his predecessor as discussed below.

111This is a reference to Senavaraiyar by Naccinarkiniyar in his commentary and this shows that Senavaraiyar lived before or was a contemporary of Naccinarkiniyar.

422This is useful for tracing out the date of Senavaraiyar. This inscription of attur Somanatar temple dated the seventh year of Maravarman Kulasekara Pandya 1276 A. D. states toat one Auttur Senavaraiyar (Attur is a village in Pandyanad) donated all his lands and house sites (to the temple) which has come to him as property from his predecessors by teacher disciple relationship. They used to transfer the property to the disciple from teacher and not to the son from the father. From this new tradition also is known that not only to encourage religion but to encourage language and literature, lands and properties have been given as donations in Tamil land. Since Senavaraiyar was a teacher and this

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*T. P. M. 174 **

property came from teacher disciple line the Senavaraiyar mentioned in the inscription is assumed to be the commentator of Colladikaram.

[112]Senavaraiyar seems to be a native of Pandyanad. In giving an illustration of "Penmaiyatutta' on Colladikaram the commentators Ilampuranar and Deyvacilaiyar explain the term in general terms and do not state whether this name is in actual usage but Senavaraiyar alone indicates that the name was still in use in Marokkam which is one of the regions surrounding Korkai in Pandyanad. This must be because Senavaraiyar lived in or near this region Marokkam and he knew the usage and cited it as an example. When this is considered in the light of the inscriptions found in Auttr, it is possible that one of the Senavaraiyars might have been the cammentator of Colladikaram. [423]Two other inscriptions of the thirteenth year of the same Pandya of the same temple state of one 'Milalaikurrattu Parantakanallur Pudukkudiyurinarana Senavaraiyar and Parantakanallur Senavaraiyar ayina Alakapiran Idaikkarai alvar as donating lands to the same deity. Mr. M. R. Aiyangar presumes from this that the predecessors of the commentator Senavaraiyar first belonged to Parantakanallur of Milalaikurram and then emigrated to Korkai attur as army generals and he identifies the commentator with Alakapiran Idaikaraialvar of the second inscription. Neither the attur inscription nor the Parantakanallur inscription corroborates the attributes and the name mentioned in the other inscription. Senavaraiyar as we know from his commentary was a grammarian or a commentator of a grammar. There is nothing to indicate that he was a teacher or that he taught any one. Considering the fact that the name Senavaraiyar seems to have been mostly prevalent during the period of

these inscriptions it is rather difficult to identify the Senavaraiyar the commentator with anyone of the Senavaraiyars mentioned in the inscriptions as done by Mr. Aiyangar.

Since the Senavaraiyar of attur had donated his house site and all his lands to the temple in the seventh year of the Pandya he might not have had lands to donate in the 13th year of the Pandya and hence the Senavaraiyar of Parantakanallur must have been different person probably belonging to Senavaraiyar family· Commentary of Senavaraiyar on Colladikaram is an erudite and deep one. He has written with the background of Sanskrit grammar. Sivagnanamunivar praises him as Vadanool Kadalai Nilaikandunarnta Senavaraiyar. Senavaraiyar with unlimitted abilities, thus eulogises the introduction of Ilakkanakottu 'Anaviyalpil.' He has great regard for other scholars like Ilampuranar. His style is eloquent but rather terse and difficult to understand without a knowledge of Indian grammatical tradition.

NACCINARKINIYAR.

The eminent and the most popular among the commentators was Naccinarkiniyar. [113]The introductory poems to his works reveal that he was a resident of Madurai; and Pandimandala satakam confirms it by saying that he belonged to Pandya country. They further state that he belonged to Baratvaja Gotra and that he was a saivite who had mastered the four vedas. (Siva cutar tane yakiya Tanmaiyalan). *He illustrates 'orelutorumoli' with the term Tirucirrambalam which relates to Saivism.** But a few scholars conjecture that

*Eluttatikaram : Tolkappiam **T. L. 257

he was a jain by birth, and later, a convert to Saivism, on the ground that he has written the masterly commentary on Cintamani. This inference is not convincing.

[113]-A In his commentaries he has mentioned the very names of Perasiriyar and Senavaraiyar and this shows that he came certainty later than those scholars. If the tradition that he commended Parimelalagar in person for his explanation on the 'Kural Kudambai tanitoliya' is correct he must be a contemporary of Parimelalagar of XIII century. And he criticises the commentary of Parimelalagar on the word 'Vacintu' in paripadal, and this makes him later to Parimelalagar of Paripadal also (See Parimelalagar.)

[345]This venba furnishes the names of the works on which he has commented. They are the great and ancient grammar Tolkappiam and the classical works like Pattupatu Kalitogai and Cintamani.

The venba and the introductory lines further give a valuable clue as to the date of Naccinarkiniyar. He is said to have written a commentary on the twenty verses of Kuruntogai which were left with unfinished commentary by Perasiriyar. [113]-A The circumstances in the line 'itu porul enravan elutatoliya itu porul enravan erpavuraitum' suggest that Naccinarkiniyar lived as younger contemporary of Perasiriyar or that he lived after his period (See Perasiriyar).

G. T. C. gives a new information that Naccinarkiniyar annotated the acarakovai also but there is no basis for this.

His works are voluminous for which he must have exerted himself hard. Considering the bulk of his writtings, some scholars consider him to have lived a full century of years. His knowledge of literature is vast and that of

grammar is deep. He combines them both in his works. His commentaries are elaborate and his prose is good but rather terse. They are very much on the plan of European annotations. He is praised as ‘ Uccimel pulavar kol Naccinarkiniyar ’.

(Naccinnarkiniyar uses no tricks of style: he forgets himself in his exposition. –T. P. M. 174).

DEYVACCILAIYAR.

The Collatikaram of Tolkappiam had a commentary from his pen. That [115]mantiram of Collatikaram is illustrated by him by quoting ‘Namacivaya’ the Pancaksharam of Saivism suggests that he should have been a saivite. For the stanza, Sentamil Sernda of Seyyuliyal he gives all the other explanations namely by Ilampuranar of Senavaraiyar and Naccinarkiniyar and puts his views as the last, and this is endorsed by the foot note to the Sutra of Deyvaccilaiyar edition itself. This favours the view that he lived after Naccinarainiyar and other commentators of Tolkappiam.

Like the vaishnava (Vyakyanam) commentators he furnishes the [115]number of grantas at the end of each chapter and this may indicate that he lived in or after the age of Prabandam commentators like Periavaccan Pillai in the XIV century when this practice of classification was in vogue. He states at the end of Peyariyal that it was written in 310 Grantas. Granta is a sanskrit term which was used by the vaishnava commentators. This will be further explained under the vaishnavite commentators. It is the general practice of the vaishanavites to describe the commentaries in terms of Grantas or Patis.

PAVANANTI.

This saint is the noted author of the most popular grammar 'Nannul'. [123]It is stated that he was a resident of Janakapuram (of Kancivaram) and that he was patronised by Seeyagangan of Kolar (Mysore). Since Seeyagangan ruled in 1178-1216 the period of the work is evident. At the instance of this patron he wrote the grammar. Prof. M. S. P. Pillai supplies the exact year of the writting of nannul as 1205 A. D. Pavanati is said to be a contemporary of Adiyarkunallar but on what grounds is not stated. (T. L. 211)

The book consists of two parts, letters and words, and began to get an important place in the study of Tamil grammar in the centuries which followed the work. Though ostensibly based on Tolkappiam it varies in many places from Tolkappiam and the variations are considered to be influenced by sanskrit grammars (T. L. 210).

MAILAINADHAR.

He is deemed to be the earliest of commentators on Nannul. Mailainadhar means the God of Mailai. It is also the name of the jain God at Mylai Neminadhar. Mailai is the abbreviated form of the modern Mailapore.

He has borne the name of a jain God; he has quoted profusely from the jain works; he alludes to jain customs and *he has praised the jain God in several terms. On these grounds he is considered to be a jain. [116]He praises the gifts of Gangan to the learned in an illustrative verse of Palvakaitatuvin of Peyairiyal (152) probably indicating the gifts of Seeyagangan to Mailainadhar. Seeyagangan has

*Vinai - Tativar Tamarai Otunkiya Ati (P. 330)

also patronised Pavananti. Therefore it is reasonable to conclude that Mailainadhar, Pavananti and Seeyagangan were contemporaries.

He mentions Ilampuranar in his commentary and therefore he came after Ilampuranar. He was the first amongst extant commentators to speak of the literary classification of five Kappiams, (Aimperum Kappiam) Pattupattu, Enperuntogai and Patinenkilkanakku (See Potuviyal). He has also quoted in his commentary from many ancient works which are now lost and therefore seems to be a scholar who has read widely.

MANAKKUDAVAR.

Manakkudavar is one of the earliest and authoritative commentators of the ten commentators on Tirukkural. [346]A stray verse puts him in the second among them.

A. C. states that he is otherwise known as Manakkudiyar and Manakkudaiyar. From these it is implied that he belonged to the village of Manakkudi. [117]These comparisons make out that Parimelalagar seems to follow Manakkudavar in some places or refers to his commentary without mentioning the name of Manakkudavar. It is hereby known that Manakkudavar lived before Parimelalagar.

This gives a clue as for his religion. For the third kural 'Malar misai eginan' Parimelalagar prefers the meaning heart and mind for the word malar (with the conception that God walked on the minds of the devotees). He further points to another meaning saying that some would prefer flower (in the sense of jain God's walking on the flower) for the malar. Only Manakkudavar has written the later view. This may establish the fact that he was a jain.

He was a popular commentator on kural next to Parimelalagar. His notes are natural, simple, lucid and regarded by all reflecting the mind of the author Tiruvalluvar. His explanations are impressive and comprehensive.

PARITI.

The eommentary of Pariti- or Paruti-on Kural is vivid and a little colloquial. Despite his inclination to saivism he had a tolerant view on vaishnavism. This is exemplified by his notes on the kural yatanum nadamal uramal (397) and Tamarai Kannan Ulagu (1103) wherein he writes Vaikundapatam for Uramal. In the first chapter he speeks about saivism (Siva nudaiya Sirpatam). It is thus explicit that he was not a religious bigot.

Tradition makes him a predecessor of Parimelalagar A stray verse also confirms it. According to the order followed in the stray verse he might have come in between Manakkudavar and Parimelalagar. (Manakkudavar and Pariti might have lived in the XII century): His commentaries are ripe with experience. In many places he suggests fresh explanations.

KALINGAR.

Another commentator on kural was otherwise known as Kalingar. He is stated to be a jain. This view is justified by his notes on the kural 'Turandarkkum Tuvvatarkkum'. Turandar means those who have renouneed Kalingar here gives the meaning 'those who renounced shame in search of God, thereby implying the Digampara sect of the jains. He is supposed to have lived before Parimelalagar, but the stray verse puts him after Parimelalagar and as the last of all the kural commentators.

PARIPERUMAL.

Pariperumal is one of the ten commentators on kural. The stray verse gives his name as Pariperumal. [118]An introductory stanza to his commentary states of him as belonging to southern celuvai of Pandyanad. Celuvai probably indicates the place of the commentator rather than his family name as suggested by some scholars. A Pandya of 1268 A. D. claims himself to be the Lord of Celuvai.

In the kural 'arrin alavarindu' (725) Manakkudavar gives the meaning for alavu as four kinds of treatises while Pariperumal refutes it and prefers another meaning, and similarly in many places he has differed from Manakkudavar. He should have therefore come after Manakkudavar. According to the introductory stanza, he wrote a book on moli iyal (grammar) and another Kamanul (Akam). One Dananceyakavi has explained the sex union of lovers as of three kinds. Pariperumal is considered to have followed the same division and therefore he should come after Dananceya. Dananceya is stated to have lived during the period of Vakpati a Malava king of 974–995 A. D.

The introductory verse says that he flourished after the kural commentators had died, and therefore he might have lived as one of the later commentators on kural. But some traditions put him before Parimelalagar. The rest of the ten commentators also might have lived in this period. He does not explain word by word but gives some general meaning which is interesting and sometimes elucidative.

PARIMELALAGAR.

He was one of the outstanding and familiar commentators of Tirukkural. Three commentaries now

exist as written by Parimelalagar, one for Tirukkural another for Paripadal and the third for Tirumurgarrupadai. These commentaries widely differ in the style' mode of comments, illustrations and exposition. It is very difficult to hold that they were written by the same author. Evidently there were different persons at different times with the name of Parimelalagar. who wrote these commentaries. Parimelalagar the commentator of kural is dealt with first

[244]He was a native of Okkai (Okkur) of Pandyanad as evidenced by a stray verse on his commentary. [119--A] But Tondaimandalasatakam feels proud of him as he belonged to Tondaimandalam.

A strange tradition is related by Prof. M. S. P. Pillai that he belonged to Kadaiyam of Tinnevelly and that his master, one Jenamavira Iyer, conferred on him the title Parimelalagar and installed him the Guru of Nadar sect, but no evidence is adduced in support of this.

The Cirappupayiram of the commentary on Paripadal mentions the fact that Parimelalagar wrote the commentary on Paripadal. Some manuscripts of a commentary on Tirumurugarrupadai attribute it to Parimelalagar but the other manuscripts do not bear this out. In his commentary on "Tamarai Kannan Ulagu" Parimelalagar interprets it as vaikundam the abode of Vishnu. Tamaraikannan Ulagu is interpreted by other commentators as the abode of Indra and the abode of Brahma. Parimelalagar who came after them does not accept this view and interprets it as Vaikundam the abode of Vishnu. This indicates that he was interested in or attached to vaishnavism. From the inscription of Kanci as interpreted by Mr. Aiyangar he is said to be a (Dasan) a devotee of Vishnu. [120-1]The mere fact that these three

commentators were Vaishnavites may not go to prove that all the three were one and the same person.

[311]A stray verse commends the commentary of Parimelalagar as one of the great books of Tamil. The colophon of the verse states that it was written by Umapatisivam. If this is correct this may make it obvious that Parimelalagar lived before Umapatisivam of XIV century.

[424]This inscription testifies to the date of Parimelalagar. In the light of his inclination to Vaishnavism and of the fact that he is said to belong to Kanci Mr. M. R. Aiyangar identifies him with one Vantuvaraiperumal Parimelalagar Tadar of Kanci of the inscription of Kanci Varadarajar temple which is dated in the 27th year of Vijayakandagopalan 1272 A. D. He adds further that the inscription registers a grant of a flower garden (bought from Parimelalagar Tadar) by a prince of Amur to the Arulalaperumal temple of Tiruvottiyur. Vantuvaraiperumal was known as Parimelalagar Tadar as Pillaiperumal Aiyangar was known as Manavaladasar. Since Senavaraiyar is known to have lived in 1276 A. D. and Parimelalagar in 1272 A. D., *Mr. Aiyangar makes Parimelalagar junior to Senavaraiyar and says of Parimelalagar as endorsing and adding to the commentary (Sutras 93–141) on Collatikaram of Senavaraiyar in the Kurals numbering 542 and 642 in explaining Cuttu and Solleccam.

Parimelalagar explains the Kurals 571 and 863 with reference to the grammatical rule of 'Oruporul Panmoli'. This rule and the phrase were first used by Nannul of the XII century. Therefore the commentator comes after the beginning of XIII century as remarked by Prof. S. V. Pillai (H. T. 41).

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*S. T. K.: Parimelalagar.

Parimelalagar uses the term cungam for tax in his commentary (on ulkuporulum 756). Prof. K. A. N. Sastri derives from this the view that the commentator must have had I Kulottungan's reform in his mind who exempted cungam in his reign. The term according to the Professor came into usage only in the period of that Cola and therefore Parimelalagar comes after XII century of Kulottunga I (Colas).

The introduction to the commentary on kural of Parimelalagar does not refer to his commentaries on Paripadal or Murugarrupadai and the introduction to the commentaries on Paripadal and Murugarrupadai also do not hint at the kural commentary of Parimelalagar if they are of the same author. Hence the view that Parimelalagar of kural commentary wrote the commentaries on Paripadal and Murugarrupadai is questioned by scholars. Dr. Aiyar also suspects the commentary on Murugarrupadai as having a different author. Certainly they should have mentioned the other commentaries in any one of these commentaries. In these absence of any such mention and in the face of the differences in the commentaries referred to above it is difficult to conclude that all the three commentaries are the works of one and the same person.

His commentary is noted for its sanskrit background as Senavaraiyar's was. He has always in mind the Darmasastras, Artasastras, and Kamasutras of sanskrit, whenever he deals with aram, porul and kamam respectively of Tiruvalluvar. His style is terse but clear. His notes are valuable for ilsustrations and parellel quotations. In many cases he does not follow the readings given by the previous commentators. He gives a serial order for the kurals in each chapter different from that given by the previous commentators.

NANJIYAR.

Nanjiyar was the disciple of Battar. He was a great Vedantin of Gangorai of Mysore who was converted to Vaishnavism by Battar. As evidenced by K. P. he wrote 9000 pati for Tiruvaimoli following the number of Sribasyam of Ramanuja. K. P. P. testifies to the fact that he wrote commentaries on Periatirumoli, Tiruppalli elucci and Kanninun Cirutambu. Vakyatipikai and agnavattai also are said to be his works (T. P. A.) Mr. Annangara-chariar has not enumarated these works under his name (P. V.) Tradition gives the date of his birth as Kali 4214, Vijaya of 1113 A. D. (K. P. P. P. 320) states that he lived after 100 years of his life. He might have also lived nearly 120 years to be the teacher of Nampillai who is said to have been born in 1206 A. D. as discussed below.

NAMPILLAI.

Nampillai was the reputed disciple of Nanjiyar (21, 2, 344) K. P. P. states that he belonged to Nambur of Tiruvarangam. He lectured on Nalayiram and his students have taken down the notes which they later put into book form and published. Tiruviruttam, Periatirumoli and Tiruppalli elucci also were annotated by him. (I. V. II) O. M. Library has preserved his works, Nampillai RAHASYAM and Nampillai NALUVARTAI. The A. C. (tradition gives his date of birth as 4308 Kali Prabava Kartikai November of 1207 A. D.) (The commentary stands unique for its poetic appreciation governed by a philosophical outlook. (T. P. M. 1747).

PINBALAKAIYPERUMALJEER.

Pinbalakiyaperumaljeer was a disciple of Nampillai. As evidenced by K. P. P. his work was the famous 6000 pati

Guruparambaraiprabavam an authoritative history of the alvars and the teachers of vaishnavism.

VATAKKUTIRUVITI PILLAI.

Vattakkutiruviti Pillai was also a familiar disciple of Nampillai and the father of Pillailokacharya. The K. P. P. gives that his 36,000 pati for Tiruvaimoli called Itu followed the number of Crutaprakasikai (of Sudars nabattar) which has an elucidation of Sribashyum. (K. P. 343). The Itu is the notes he took when Nampillai was lecturing on Tiruvaimoli. His notes were considered according to tradition to be the best among the notes taken by the disciples including Periavaccan Pillai. Annangarachariyar furnishes the name of Attasharatipikai and Attaslokivyakyanam as his works. He wrote a commentary of a lakh and quarter of grantas and it was given to white ants by Nampillai. It would have been a valuable and bulky contribution to the Vyakyanams if it were preserved (K. P. P. 342).

PERIAVACCAN PILLAI.

Periavaccan Pillai of Senkanallur near Kudantai was a popular disciple of Nampillai. Upadesaratnamalai states that he wrote 24,000 pati for the sacred prabandam following the number of Ramayanam. (O. M. 2054) Tanicloki Parantarahasyam, Tirumatacankraha Kaliyanarulappatu and Ramayanam are among his ten works. Mr. Annangarachariar says that he wrote commentaries on many stanzas of Ramayana and Stotraratna. But he is known to have written Nikamanapati, Prapannakrityam, Tirukkurukur ratnam and commentaries on Rahasyatrayam Paramarahasyam and Sakalapramanam (A. U. C. 29098).

He was a contemporary of Vedanta Decika. Annankaracariyar refutes his authorship of Parantarahasyam. Some hold that it was by Nainaraccam Pillai (G. T. C. 564) (O. M. 3190). His commentary is a standard one cft quoted by the scholars and saints. Tradition gives his date of birth as Kali 4329 Sarvajit Avani. Rohini (or 1227 A. D. 7th August Sat.) He has written commentaries on all the verses of the Alvars. Unfortunately a portion of his commentary on Perialvar has been lost: but the loss was made good by Manavalamamuni commentary on that portion.

ALAKIYAMANAVALAJEER.

Alakiyamanavalajeer of Srirangam was a disciple of Periavaccan Pillai. U. R. states that he wrote 12,000 pati for Tiruvaimoli. The number followed that of Bagavatam. He has written eleven other works also.

BRAHMA TANTRA YATINTRASAMI.

Brahma Tantra Yatindrasami, a discible of Vedanta Decika wrote the 3000 pati of Guruparambarai. It is very useful in tracing out the dates of the Alvars and the Vaisnavite teachers. He has discussed in this work history upto the period of Vedanta Decikar and Nainaraccan. It gives the tradition of the northern sect of the Vaishnavites.

VEDANTA DECIKAR.

Vedanta Decikar the illustrious leader of Kanci of Vadakalai sect of vaishnavism was a philosopher and scholar. The preface to the Decikaprabandam edition form the sousce. He lived between 1268-1369 A. D, (1269-1371 A. D.) (T. P. A.) A. C. tradition gives his date or birth as Kali 4370, cukla, (17, Purataci, Trivonam,

Cuklapaksham, Ekatasi aud Sunday). (September 8th 1269). He wroate 95 treaties including 24 books in Tamil. Amirtanjani, Attakirimanmiyam, Navaratnamalai, Gitartasankrakam, Mummanikovai etc., were some of the Tamil works according to the Decika Prabandam.

PILLAILOKACARYA.

Pillailokacarya was a son of Vatakkutirvitipillai. He is stated to have lived between 1264–1327 A. D. The tradition gives the date of his birth as Krotana, Aippaci, Tiruvonam (18th October 1265). Koiloluku (104) gives room to think that he might have lived a few years even after 1327 A. D. A stray verse of Peruntokai confirms the fact that he wrote Srivacanabushanam a notable philosophy of Vaishnavism. He was the author of Attadasarahasyam of 18 philosophical works including Tattvatrayam, Mumutcupati, Artapancakam etc.

VILAMCOLAIPILLAI.

Vilamcolaipillai a disciple of Lokacarya wrote saptakatai consisting of seven verses. (567 G. T. C.)

ALAKIYAMANAVALAPERUMAL.

Alakiyamanavalaperumal was another worthy son of Vatakkuvitipillai. A strary verse of Peruntokai states that he was the author of 'Acaryahritayam' the heart of the acarya Nammalvar expounding the underlying thoughts of Tiruvaimoli. He tries to establish the greatness of Tamil Alvars and their songs as against the sanskrit vedas. He praises Prapatti as against vedic religion. He demolishes the assumption of caste superiority. He explains the symbolism of Akam poetry. He explains Tiruvaimoli as a spiritual biography of Nammalvar. He was an expert in elucidating the prabandam poems.

Aruliceyal rahasyam (G. T. C. 538) and (A. C.) Manikkamalai (O. M. 3693) also are his works. . He commented on Tiruppavai (6000 pati), Amalanatippiran a Kanninuncirutambu (a. c.) Some trace out the date of his birth as 1370 A. D. (J. O. R. M. VII-115). A stray verse of Peruntokai states that Alakiyamanavalar died during the life time of Pillailokar who had not lived after 1327/8. Hence it is not probable that he was born in 1370 A. D. He must have lived a few decades between 1264-1327 A. D. the period of Pillailokacarya.

Both the vaisnava Philosophies and the commentaries were written in the Manipravala (mixed) sanskrit Tamil style. It is neither sanskrit nor Tamil but a distinct one combining both. Some people argue that this style spoiled the Tamil but it did not. The contemporary commentaries on kural and Tolkappiam were in pure prose and the following religious works like Puranas and minor prabandams were not in Manipravala style. So, like Srirangam where it was produced the style is an island itself. The vaishnavites of Srirangam had close friendship with those of Andhra, Malayalam and Kanarese provinces. Hence they were compelled to invent a flexible language and the result must have been this. As for the method of writing commentaries and for the subject these commentaries have contributed much. They are Tamilian in subject enunciating Tamil thoughts and culture of the prabandam poems.

The philosophy also derived its principles from the sacred prabandam and its tradition, and not from any sanskrit work. Both the saivite and vaishnavite philosophies like Srivacanabushanam and Sivagnanabotam of this age were inspired by the teachings of the alvars and nayanmars.

Manipravala: The alternating phrases in Tamil and sanskrit in the style are likened to gems and corals in a

necklace. Its syntax is Tamil. It becomes a vehicle of vaishnavite philosophical thought (T. P. M. 1747).

MARAIGNANA SAMBANDAR.

Maraignana Sambandar was a vellala of Tirukalanceri and well versed in the marais (vedas). The introduction to Sivaprakasam says that his master Maraignana Sambandar belonged to Katantai (Pennakadam) and he says further[127] in the Vina venba that Marainanar belonged to Marutur (Marutanakar). From this it is seen that be belonged to the age of Umapatisivam. There is also a tradition that he was a brahmin. There is no evidence to decide which of these is correct.

Saivacamayaneri in three parts dealing with the qualifications of the master and disciple is accredited to be his work (T. C.). His authorship of Sivadarmotram is questioned by scholars. Maraignanasambandar of XVI century is marked out as the author of that work. Saivasamayaneri alone must have been the work of this author since he praises [128]specifically the deity of Tiruvennainallur of Meykandar in his Saivasamayaneri and no other acarya of the later period.

UMAPATI SIVACHARYA.

This renowned reformer and discible of Maraignanar was a native of Korravankudi of Chidambaram. A stray verse calls him Sivaprakasam Korravan Umapati and Korravan Kudiyan (P. T. 1887–9). In his works he mentions his master (Maraignana) Sambandar many times. And the introduction of Sivaprakasam bears in its introduction the name of the work as Sivaprakasam. [129] gives the date of his Sankarapanirakaranam as saka 1285 or 1313 A. D. and this fixes the period of Umapati as the XIV century.

His great work was Sivaprakasam of 100 stanzas on the (Akama) Siddhanta philosophy exhibiting in a condensed form the doctrines inculcated in the Sivagnana Siddiar and Sivagnanabotam. He was also the author of seven other important Siddhanta scriptures (466 G. T. C.) namely Unmaivilakkam, (G. T. C. 466), Tiruvarutpayan, (466) Vinavenba, Nencu vidu tutu, Porripahrodai, Kodikkavi and Sankarpanirakaranam.

Apitana Cintamani gives his date as saka1 228 (1306 A.D.) The date of his death is preserved by the mutt tradition as 1325 A. D.

He has written also two other important works, Sekkilarpuranam of 100 stanzas a biography of Sekkilar, and Koilpuranam of 410 stanzas describing the traditions and religious antiquities of Chidambaram. Tirumuraikandapuranam of 46 verses also was written by him. A commentary on sanskrit Paushkarakamam is ascribed to him. His puranas are of great historic value. The authorship of Umpati over Sekkilar and Tirumuraikandapuranam is questioned by some. But the Samajam edition (and G. T. C.) of Periapuranam states in the footnote that the author of these puranas is supposed to be Umapatisivam. Prof. K. S. Pillai attributes Tiru-patikovai also to him Gnanapujai and Gnanatikshai are also attributted to him. (T. P. A.) "Tiruvarutpayan" Here the philosophical emphasis is pronounced but not so as to affect the poetic value (T. P. M. 163).

MACCU CHETTY.

Maccuchetty was a disciple of Umapatisivam and a vellala of Sirkali. He wrote Gnanapujaviruttam (I. V. II) (T. P. A.). The geneology gives his name next to Umapatisivam. (See Tatvaprakasar).

NAMBI TIRUVILAIYADAL.

Perumbarrapuliyurnambi wrote the first purana of this title which is also called the Nambi's or Vembatturar's Tiruvilayadalpuranam.

[124]Two introductory verses give particulars about the author. According to them he was a Padumattan (brahmin) of Kauniyar Gotram of Sellinagar of Parasurama Caturvedimangalam which is located near Madurai. His Kappincinadu was in this division. He was called Tillainambi and Perumbarrapuliyurnambi.

*An inscription of Tirupattur says that the priest of the temple donated lands to one Perumbarrapuliyurnambi who is assumed to be the author. The gift was in the 35th year of Maravarman Kulasekarapandya of 1268–1311A. D. It is thus confirmed that the Nambi lived in 1304 A. D. of XIV century.

This is the first work of purana type that brought all the Tiruvilaiyadals in a systematised and orderly form and might have guided the purana by paranjoti of XVI century. (Dr. Aiyar edition: Preface).

Puranas are really collections of the folk tales. It is because of their being a folk literature that they appeal to the common man. They carry the message of God's love for all, even to sinners. In the midest of worldly sufferings and sins this is a message of hope. (T. P. M. 167).

VAMANA MUNIVAR.

Vamana Munivar was the author of Merumantarapuranam of the jains [126]; a stray verse depicts the author as Gurumuni thereby indicating his name as Vamanamuni.

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*M. E. R. 41–2/1890

[447] ** From two inscriptions of a mandapam of Tiruparuttikunram it is inferred that the Vamanamuni was the teacher of Pushpasena and that the Pushpasena must have been the master of Pukkaraja of Vijayanagar and that the Pukkaraja built the Mandapam in 1387 A. D. Thus the date of the author goes to the XIV century.

Some scholars identify the author with Vamanamuni the commentator of Nilakesi. But Mr. M R. Aiyangar refutes it by saying that the commentator was a later person on the ground that the commentator himself regards the purana [226]as our scripture and Mr. Aiyangar identifies the commentator with one Vamanamuni of an inscription of Tiruparuttikunram of the period of Krishnadevaraya of 1578 A. D. (See XVI–The Commentator on Nilakesi).

[126]The introductory verses give the porticulars that the work contains twelve chapters of 1406 verses depicting the story of the brothers Meru and Mandarar in Tamil through which story the beliefs of the jains are explained.

IRATTAIYAR.

Irattaiyar were the familiar satirists among the Tamil poets. Irattiyar means the twins, here the twin poets. Opinion is divided as to whether they were cousins to each other or whether they were twins. Their names Ilancuriyar (younger sun) and Mutu curiyar (elder sun) justify the fact that *they were twin born brothers. A stray verse of Virasambu declares their names as Irattiyar. [252]The Colamandalasatakam besides mentioning their names gives their place as Amilanturai.

** *T. C. C. : Irattaiyar.

Evidences literary and inscriptional testify to their age as XIV century A. D. In their Ekambaranatar ula [302]they praise one Mallinatasambu who is supposed by M. R. Aiyangar to be the Rajanarayana Samburaya of 1331–1383 A. D. a protege of the Colas A stray verse praises Ekambaran Samban. He is supposed to be the father or son of Raja narayana (P. T. 601). Had he been the father he must have lived in the early XIV century. [303] Irattaiyar have sung the varapaty atkondan (Vakkainakarati atkondanayan), the patron who was responsible for the writing of Villibaratam in the XIV century (See Villiputurar). Two Kalambakams on Tillai and Matai or Tiruvamattur (2566; 2087 G. T. C) were composed by them. Another work, Ekamparanatar ula or Deyvika ula (2659 G. T. C.) is one of historic value. It is discussed whether the Ekambaranata of the ula, was on the deity of Kanci or the deity of Kuttiyam temple which was built as a memorial to Ekambarasamban. C. T. C. gives two pancaratnams under their name. Besides they have written 25 occasional verses.

Like Kalamegam they were also satirists and humorists who contributed a lot to the current literature. They specialised in composing Kalambakam and excelled in it so much the expression, 'The Irattaiyar for Kalambakam' has become pronunsial. They admired in a verse the Tirupadiripuliyur Kalambakam of Tolkappia Devar.

TOLKAPPIA DEVAR.

Composed a Kalambakam on the deity Siva of Tiruppadiripuliyur. [304]It is confirmed by a stray verse of Irattaiyar and hence the book might have been written in the XIV century. The merit of the Kalambakam is told by Irattaiyar that no other Kalambakam than the Tiaupadiripuliyur kalambakam would be acceptable to Siva (1940 edition U. V. S.).

ARULNILAI VISAKAN.

An inscription of Tiruvalankadu Siva temple of Kulottunga III says that one Arulnilaivisakan was a great Saivite who rendered Baratam into Tamil. The book is not available now. He is styled as Vattarajan and hence he might have been a chieftain under the colas as suggested by Venkatasamy. (M. E. R. 482/1905; S. T. K. 90) (T. P. A. XIII).

DEVAN TIRUVARAMKULAMUDAIYAR: MARACAKRAVARTI PILLAI.

An inscription of Pudukottai Ponnamaravaty of Maravarman Sundarapandya speaks of one Devan Tiruvaran Kulamudaiyan as writting a book 'Peruvanci' on the warriors Maramanikkar. It is a book of valour and it is not available now. For this the poet was given a title Maramanikkam Pillai (P. I. 278/8. 158. S. T. K. 95).

ATICCADEVAN.

An inscription of Maravarman Sundara Pandya (1216–1238) of Peruccikoil of Pandyanad says that one Kodikondan Perian Adiccadevan wrote a 'Pillai Kavi' on Kangeyan an officer of the Pandya. The book is not extant now. The exact date of the book is given by T. I. A. as 1230 A. D. (M. E. R. 75/1924. S. T. K. 1040).

TIRUVALI PARAPPINAN KUTTAN.

[425]An inscription of the 21st year of Rajaraja III is found in the Varadaraja temple of Kanci. It speaks of Tiruvalikuttan who wrote a 'Sindu' on the Varadarajar and in appreciation of it got a village Valluvapakkam from Pottappi colan Tirukalattidevan. The Kalatti region was called Pottappi.

According to one Cittur inscription, one uncle of Amaraparanan Seeyagangan also was Pottappi. He built a mandapam. (S. T. K. 99: M. E. R, 622/1929) (S. I IV. 317).

VERSES ON KOPPERUM SINGAN.

426On the temple wall of Tiruvannamalai there is a poem of 136 lines stating the various gifts made by one Kopperunsingan of 1243 A. D. and his son Adkondadevan. The Singan is considered to have ruled from 1232 A. D. as a Pallava (descendent) Chieftain. Mr. M. R. Aiyangar states that Cokka jeer a poet glorified the victories of Kopperuncingan who was also a poet. Two inscriptions of Drasharamam are also ascribed to the singan (S. T. K. 101); (S. I. VIII 69; S. C. M. 14).

VERSES OF VAYALUR.

427On the bank of the Lake of Vayalur of Wandivash there is a stone inscribed with five verses (asiriyam) whieh praise the battle and the victory of Kopperumcingan over the cola at Tellaru. This singan is not, according to the Sasana seyyal mancari the one who fought for Nandivarman of the IX century, but belonged to XIII century. He was crowned in 1232 A. D. The verses are beautiful (I. XXIII. X. C. M. 24).

VERSES OF CHIDAMBARAM TEMPLE.

428A venba is inscribed on the southern gate wall of the temple and it mentions the name of Vikrama Pandya of XIII century (1283 A. D.) and the greatness of his elephant. Three other verses on the eastern gate walls of the same temple speak of the valour of the Vikramapandya, his mountain of Podiyil. The last verse requests the

Pandya not to make an expedition to the state of Rudramba of the Kakatiya country. (S. T. 493–4; S. C. M. 43).

'Two other verses inscribed in the second row of walls of the same temple speak of the Vikrman's victory of Vellaru and his capture of his eneimes, (S. I. IV–228, S. C. M. 45).

A VERSE OF TIRUPUTKULI INSCRIPTION.

[429]Tiruputkuli is in Kancipuram taluk. There is a verse inscribed in the Vijayaragava perumal mandapam. One Etuttakai alakiyan Pallavaroyan built this mandapam, The verse speaks of Sundarapandydeva conquering all the territories and gold-plating the temple roof. Sundarapandyan ruled in the middle of the XIII century (1216–38) (S. I. VI – S. C. M. 1).

VERSES OF CHIDAMBARAM TEMPLE.

[430]Seven verses are found in the eastern gate of Chidambaram temple which speak of Sundara Pandya himself. Two verses praise the victories of the Pandya over the ariyar or the northern kings. Another asiriyappa admires with suitable similies the victories of the Pandya over the Telugus, Vanas, Hoysalas etc. Another important verse gives the valuable information that the Sundarapandya donated pearls and gold equal to his weight probably to the temple. He reigned from 1251–1271 A. D. And yet three other verses speak of his victories over Vanadar, Kongar, Ilavar and Kandagopalan. (S. I. IV 618–20, S. C. M. 31–36).

TIRUVELLARAI VERSE.

[431]This viruttam found in the Tiruvellarai temple belonging to the period of Sundarapandya (1216–1238 A. D.) says that the Pandya in his victorious expedition

destroyed everything that he came across, except the sixteen-pillar-mandapam built as a memorial of the great classic Pattinappalai of Pattupattu which speaks of the greatness of the colas and their capital Pukar. (S. C. M. 91, S. T. 41 Vot). One Tirupparankunram inscription also speaks about the destruction caused by Sundarapandya.

KARANI VILUPPARAIYAN.

The same Perucci inscription mentions this poet who was a friend of Aticcadevan and a court poet of Sundara Pandya (Perumalcipatam Sevikkum). Kanci, his town is near Tindivanam. One Madal 'Karani Vilupparaiyan Madal' also is presumed to be from his pen. Mr. M. K. Aiyangar holds that the prasasti of Sundara Pandya beginning with Pumaruviya must have been composed by this poet. (S. T. K. 105: M. E. R. 239/1927-28 P. 47).

TIRUMALAI VERSE.

432 A venba is found in the Tirupati temple mela mandapam wall. It praises the generosity of a chieftain Rajakandagopalan of the middle of the XIII century. His generosity was so great that there was no great man but had received his gifts and resided in his place. (S. C. M. 127: T. D. I. I. 80). The date is that of Kandagopalas (See S. No. 424).

KOVAI.

433 An inscription of Pandya Konerinmai Kondan probably a Pandya of the XIII century speaks of one Kariamanikkam Virapandya Kalingaroyar. The Kappal Kovai also was written on one Kariamanikkam of the city Kappal. Hence Mr. M. R. Aiyangar identifies the hero of the kovai with that

of the inscriptions of the XIII century. Mr. Aiyangar spots out the Pandya as Maravarman Kulasekaran who was crowned after Jatavarman Virapandyan of 1253 A. D. 'Upayakulottaman Kondal anna Kaittamarai Tondaiman Karumanikkam Kappal annir' (69 kovai). This patron must have assumed the title of Virapandyan when he served that Pandya though he lived to serve his successor, Maravarma Kulasekara.

VERSES OF MAKARAL INSCRIPTIONS.

[434]Makaral is in the Chingleput District. Two verses are inscribed in the temple of Vaikundaperumal in the 23rd year of Rajaraja Cola Tribuvana Cakravartikal. Rajadiraja II of XII century had borne this title. The verses speak of one Pattiyar Poyan maniyan Perungan and of one Atambakilan Tiruvan who added a Vimanam and two mandapams to the existing temple and built a separate temple for Muruga.

The first verse is in asiriyam metre and the second in the venba metre. The first verse gives the name and the regnal year of the king. (S. I. VII - 437-8; S. C. M. 2)

INSCRIPTIONAL VERSES.

Among the inscriptional verses of this century there is one on Cola Rajaraja III beginning with 'Srimanni irunangu tisai vilangi'; another on the Maravarman Sundarapandya beginning with 'Pumaruviya tirumadandaiyum puvimadandaiyum'; another on Sataiyavarman Sundarapandya beginning with 'Pumalar valar tikal Pukal makal'; another on Maravarman Kulasekara Pandya beginning with 'terpol alkul Tirumagal punaravum' and another on the Sataiya-varman Vikrama Pandya beginning with 'Cirkonda Vellam' of Meikirties of introductory verses specific for kings and prefaced inscriptions were composed in this century.

NAVANEETAN.

Navaneetan of Navanadu wrote a work on poetics called Navaneetapattaiyal. He was a vaishnava. All these are known from the verses of the work. That he is called Navanitanatan implies that he was a teacher (natan) of Dance. Prof. S. V. Pillai considers this book to have followed Yapparungala virutti and Vaccanandimalai which speak about Prabandam. This work speaks about 44 prabandams only. The conception of the prabandams as 96 came into vogue only in the XVI century. The Sivantelunda Pallavan ula of 1535 mentions that. Hence this work might have been written between the date of Vaccandimalai 1535 A. D. probably in the XIV century according to Prof. S. V. Pillai (O. M. 2934).

TIRUVENKATAIYER.

Tiruvenkataiyer is said to have written 'Uvamanasankraham' a short but elegantly written treatise on the mataphors employed to describing the charms of the fair sex. This work can be of use in the composition of erotic poems. He was a brahmin of Villiputtur. He is assigned to XIV century. The authorship is ascribed to Pukalendi also (T. P. 119) (41-I O. M. C.).

PANNIRU PATTIYAL.

This is a collection of sutras of grammar of twelve authors, namely Poikaiyar, Paranar, Indrakaliyar, Avinayar, Agattiyar, Kapilar, Kalladar, Sentamputan, Seetalaiyar, Maputan, Palkayan and Perunkunrurkilar. From these sutras, scholars arrive at the conclusion that these authors were different from the ancient authors of these names. Interpolations are surmised to have been made in these sutras. The work is presumed to belong to the XI-

XIII centuries since works like Indrakaliyam are quoted in the commentary of venba pattiyal.

KANGEYAR.

Kangeyar of Tondaimandalam belonged to Senkundar family. He wrote 'uriccolnikandu' a lexical work which is familiar to scholars. This nikandu is mentioned by Andipulavar in his asiriyanikandu. The work is placed in the XIV century by Prof. K. S. Pillai who considers its author to have been a vellala ascetic of Chinglepet. Kongumandalasatakam (91) makes him a native of Mokur of Kongunad. Since the Akaratinkandu puts this work before Kayataram of XV century the XIV century theory is tentative. 'Salam ceital' saluting is explained in this. Salam is a word introduced by the moslems in Tamilnad. 'Tantalai taltal salam ceital' (S. T. 5).

PONNAVAN.

Ponnavan wrote a book on 'Dreams'. He was a jain. He wrote this book according to the wish of one Kanapura-devan of Ambar of this period (T. I. A.)

MUNAIPADIYAR: ARANERICARAM.

Aranericaram was written by Munaipadiyar. a jain poet in XIII century. This is a book of morals in 226 verses (S. T. I. V. T. P.M., O. M. 373). Since it was compiled from Purattirattu which was collected 400 years back the work is put before 400 years (Edn.).

UTICIDEVAR: TIRUKALAMBAKAM.

Uticidevar of Tondaimandalam wrote a work called Tirukalambakam. He was a jain and had disputes with the Buddhists. He belongs to XIII century. The work contains 110 verses (2135 O. M.).

AVIROTANATAR.

Avirotanatar, a jain, wrote Tirunurrantadi on the God of Jains in 100 verses (2043 V. O. M. C.). Tirukalambakam and this andati speak about Neminatar and his temple at Mailai (O. M. 2260). Since the temple was submerged in the sea 300 years back the work is put before 400 years by the S. T. edition of the work.

ATTAPATARTACARAM.

This a book of the jains and it might have been written in the period when the jain works like Tirukkalambakam were written (T. I. A.) (395–O. M.).

JIVACAMPOTANAI.

Jivacampotanai was a Tamil version of the jain work of the same title. The author is presumed to be Devendramuni. This might have been written in this period (T. I. A. 809 G. T. C.).

ARUNKALACEPPU.

Arunkalaceppu and Aranericaram both moral treatises of the jains must have been written now according to Prof. T. P. M. (291 O. M. S. T. I. V.).

ADINATAR PILLAI TAMIL.

Adinatar Pillai Tamil on the jain master might have been written in this period. It is considered to have been written in the period of Vijayanagar kings. The preface of one edition of this work places this in the XIII or XIV century, since it mentions the places Arappakkai Taccai, Valaipandal, Tirukoil etc., which were in existence before the submersion of Neminatar temple of Mailai in the sea. (S. T. 10).

ARIVANAR

Arivanar wrote Pancamarapu a book on music. Naratar Pancabaratiyam (on music) and Baratasenapatiyam by Ativayilar (on dance) also were written in these centuries according to Prof. K. S. Pillai. Since these are mentioned by Adiyarkunallar these works come before Adiyarkunallar in XII century.

XV CENTURY.

The important poets who lived in this century are: Kalamegam; Irattaiyar; Villiputturar; Arunagiri. The author of Varunakuladittan madal; Manavalamamuni; Cirrambalanatikal and Tattvanatar and their works constitute the main literature of this century.

Most of the stray verses of this period and the songs of Arunagiri allude to the state of society and this has greatly influenced the literature of the period. An exception to this is found in Villibaratam. The epic fervour seems to have ceased centuries ago. This century had produced a Mahabaratam of beautiful verses in Tamil in elegant style and metre. Minor parbandams predominated in this period also. Philoshphical activities to find out the truth underlying the religions marked the religious life, literature and commentaries of this period.

One important feature was the revival of Murugacult owing to the appearance of Arunagiri. Religious rivalry continued and is reflected in poems and works like Parabrahmavilakkam and in a few verses of Kalamegam. Jealousy and quarrels among the poets continued in this period also. New words and usages like Tuppakki, Rautan reflect that the admixture of the culture of the moslems had begun to influence the language and literature.

There has been a concious attempt in the poems of Villi, and Arunagiri to reconcile the differences between the Vaishnavites and Saivaites. Siva and Vishnu are treated and referred to equally well in their works.

Mr. Pandarattar has written a separate history of the literature of the XV century. He has dealt with Arunagiri and Kalamegam only. This thesis deals with six important authors in addition. Prof. K. S. Pillai also who has written a separate chapter on the XV century has not discussed these six authors·

SOURGES.

The stray verses of Kalamegam ;may be more reliable since he mentions his name in the verses. The help of the colophons is not necessary. He mentions caluva Timmakoppayya about whom many inscriptions are available.

The colophon of a stray verse by Kalamegan is essential for deciding the date of Varuna Kulatittan madal. It says that the verse was sung on one Kattan Varunakulatittan. The Kattan is referred to in the particular verse. In the madal also one Accutaroyan a representative of the Nayaks is mentioned. Kalamegam lived during the period of the representatives of the Nayaks like Tirumalairoya. Thus it is clear that Kattan Varunakulatittan mentioned by Kalamegam and the hero of the madal were one and the same.

One Kalimuttu has lived as a poet in this century. Kalimuttu or Ammaicci is considered to be the author of this madal. Ammaicci lived in the XIII century as a contemporary of Antakakavi. Hence it is probable that the Kalimuttu of this century is identified with the author of Varunakuladittan madal. Here too the colophon is to be relied on.

For the date of Villiputturar an inscription of Kopperun cingan is much helpful in the Vakkai Adkondan is identified with the son of Kopperuncingan of an inscription. The

stray verses which make Villiputturar and Arunagiri contemporaries may be reliable.

Cirrampalanati was the teacher of Tattvaprakasar a contemporary of Krishnadevaroya. From this the dates of Cirrampalanati and Tattvanatar are clear.

Koiloluku is a historical chronicle. It gives a date in connection with the life of Manavalamamuni. His teacher Tiruvaimolipillai was a teacher of Vadakkuvidi Pillai who was a disciple of Nampillai. Thus the two sources which are historical are very helpful as corroborative evidence in determining the date of Mamuni.

That two Kayataram is mentioned in the commentary on Maranalangaram gives the lower limit of the date of Kayataram.

Except the authority of the historian who put Kanakkadikaram in the XV century no proper evidence is available for its date.

Some words used by Siddars may indicate the period when they were used i. e. the period of Vijayanagar kings.

Mr. M. R. Aiyangar interprets the inscription Ceraman Vanci Marttandan as belonging to the Vanci Cera Kings of the XV century.

Mr. Aiyangar links the Manavaiyurudaiyan Pandiperumal of the Koilpatti inscription with the commentator of Sivagnanabotam Pandiperumal. Such connection is not improbable.

Tiruppugal and Arivanandasiddi of this century form the sources for XII century and the XVIII.

Koiloluku 276–A; stray verses (305–307; 326–328, 351–352), Cola mandala satakam of XVII century and inscriptions 435, 436, 439–A form the sources for this century.

VILLIPUTTURAR.

The introduction to Villibaratam is by Varamtaruvar the son of the poet. Though the poet was his father, Varamtaruvar does not exaggerate the fact. According to his introduction he rendered Mahabaratam of sanskrit in Tamil at the request of Vakkapakaiyin Kongarpiran At–Kondan. With the help of [178] we are able to fix up the date of this patron and that of the poet. This Adkondan was also the patron of Irattiyar. The same name and particulars which appear in the introduction to Villibaratam occur in the stray verse of Irattiyar also. There is thus no doubt about the identity of this patron who patronised both the poets, and therefore both the poets and the patron were all contemporaries. It was already fixed that Irattiyar belonged to XIV century and Villiputturar also belongs to the same century.

[436]mentions this Atkonda Kopperuncingan Kadal Kumaran Adkonda Kangeyan as a son of Kopperuncingan. Kopperun cingan began to rule from 1243 A. D. His son might have lived in the later part of XIII and the beginning of the XIV century. The period of Irattaiyar and Villi thus gets confirmed by this inscription.

[177]The introduction of Villibaratam mentions the name and the place of the poet as Villiputturar residing at Saniyur. It is usual to name persons after famous holy places for instanee many persons are called Chidambaram after the famous town of that name. It is therefore likely though Villiputturar belonged to Saniyur it was possible that he was named Villiputturar after the famous place

Srivilliputtur or he might have been born in Villiputtur as it is traditionaly believed and called Villiputturar and it is also possible that he a native of Villiputtur migrated to Saniyur and the introduction mentions him as a resident of Saniyur.

[328]There is a stray verse attributed to Arunagiri which was composed when Villi passed Arunagiri screening himself from his view, and also there is a tradition recorded in all the biographies of Arunagiri that there was rivalry between Villi and Arunagiri. [181]Villi was unable to complete a verse using the only letter 'Ta' as challenged by Arunagiri. Though there is no other evidence except the tradition it is difficult to reject it altogether. These two sources establish that Villi and Arunagiri were contemporaries. His only work was the rendering in Tamil of Baratam in beautiful verses famous for. their ryhme and rythm. He has summarised in this monumental work the great Baratam of Vyasar in 4424 verses. [353]Another stray verse describes Villi as an aggressive poet who cut the ears of opponents (Kurumbi alava kadai ettinamattum aruppadarko Villi) In all ages there have been men who try to put down wrong usages and degrading verses. The deeds referred to here is cutting the ears and heads of the bad poets. This is evidently an exaggeration of the iron hand with which he put down corruption in literature. There have been many attempts in the past to give the story of the great epic of Baratam in Tamil. One of the poets in sangam literature is also called the Perundevanar who versified the epic of Baratam. We have also a Baratam versified in venba metre during the preiod of Nandivarman III of IX century. An inscription of 1201 A. D. states that one Arulnilai visagan translated Baratam into Tamil. Kamban has immortalised the grand epic of Ramayanam in flowing verses of the

viruttam metre. Now Villi followed his model and rendered Baratam in Viruttam in rhythmic patterns in 4700 stanzes. This Baratam is far shorter and has left out many incidents. His inimitable verses are easy and flowing majestic and musical. Nalla Pillai of XVIII century enlarged it, incorporating Villi's poems and adding his own wherever necessary. His poems of course were not so brilliant as those of Villi's.

The main trend in versification resorted to by Villi was uniform rhythmic metre (canta viruttam) which adds to its grandeur. We have no doubt that there is this rhythmic pattern in Kamban's epic, but such verses are few and are scattered here and there. Jayamkondar seems to have adopted more of this rhythmic kind than of the ordinary routine viruttappa. This trend was further developed by Villi to a great perfection and success.

VARAMTARUVAR.

[179] He calls himself as the son of Villiputturar (Villiputturan-Avan maintan) Varamtaruvan.

The introduction is composed of 22 stanzas of Viruttappa. Though his poems cannot match those of his father. still they are good in their own way. His expression like 'Muvarum Kudi; Piranta tisaikkisai nirpa' are poetic and elegant and rich in their allusions and meaning.

ARUNAGIRINATAR.

Arunagirinatar was the author of the great revival of the Murugan cult in Tamil Land, He sang thousands of poems of metre and melody and flourished in this century. [180]In his Mayilviruttam the poet introduces himself as Arunagiri.

[182]This song establishes the date of the saint poet where Arunagiri glorifies Prautadevaroya as a devotee of Muruga. Among the Vijayanagara rulers, three were called after Praudadeva, all in the XV century. The first and second Devaroyan had this name. Devaroya I ruled in 1406–1422 and Devaroya II in 1425–1432 A. D. Virupaksha II also has assumed this title and he came to the throne after 1485 A. D.

[183] alludes to a Somanatan mutt as a shrine to Muruga. This also confirms the date of Arunagiri. [437] an inscription of 1370 A. D. says that Virapokkana Udayar donated a temple and a mutt to some Somanatajeer who might have been the same as Somanata referred to in this Tiruppugal. The poet had thus lived in the close of XIV and the beginning of the XV centuries. Or the Somanata mutt might have been built in the XIV century and Arunagiri might have referred to it in the XV century. That he was a contemporary of Villuputturar is disscussed in the chapter of Villiputturar.

Prof. M. R. Aiyangar argues that the father of one Rajanatakavi the author of Saluvapyutayam in sanskrit was Arunagirinatar. Rajanatan of the XV century tells of his father as Arunagirinatar a Caruvapouma Tindimakavi esteemed by the three Tamil kings. Tindimum a drum of music was played by poets as an accompaniment to their songs. But the tradition says that he was a son of a danseuse and no parentage is attributed to him.

The Professor gives another source. He believes in an inscription of 1550 A. D. by which a brahmin lady built a shrine in the big temple of the village for Annamalainatar in honour of her husband who was a Tindimakavi. She claims herself to be a descendant of Annamalainatar a

Tindimakavi. The Professor derives the name Arunagirinatar from Annamalainatar. His arguments are farfetched.

Tiruppugal songs stand foremost among his poems. Tradition goes that they are 16,000 in number but only 1,200 are extant now. After Devaram and Prabandam psalms these are recited for devotion and worship. They are unique in melody and rhythm (cantam). [349]'Vakkirku Arunagiri' and 'Karunaikku Arunagiri' are proverbial sayings indicating his talent of composition and kindness. Kandar Alamgaram (S. M. 3467), Kandaranubuti (S. No. 389), Kandar andati (O. M. L. 971), Velviruttam (1672–IV–G. T, C.) and Mayil Viruttam (1666–IV–G. T. C.) are his other works. The anuputi and alamkaram are celebrated by Tayumanavar as sung by the grace of Muruga. The Viruttams are on the weapon vel (spear) and on the vehicle peacock of Muruga.

Tiruvakuppu is a book on the various parts (O. M. L. 2445) of Muruga containing 25 Vannaviruttams but only 18 of them are supposed to be by the saint. In the later manscripts 32 viruttams are found. Vakuppu was the name of a musical composition.

Arunagiri developed the cantappa (uniform and rhythmic) metre into uniform rhythmic songs called Tiruppugal. This rhythmic pattern attained its zenith in the hands of Arunagiri and he stands out among the poets as a master of this pattern. Nobody has seriously and systematically tried to follow him in his pattern of songs. Some stray attempts, however, have been made in the later centuries. During the period of Nayanmars and other Tirumurai saints the ancient cult of Muruga was almost forgotten except for stary references in Devaram hymns. There was a trend for the revival of this cult in the XII century during the days of Auvai and

Poyyamoli and was successfully revived by Arunagiri. Like Nayanmars he visited each shrine where Muruga was worshipped and sang his famous rhythmic religious songs for each shrine.

KALAMEGA PULAVAR.

Kalamegam is one of the outstanding poets of the XV century. The name of the poet is popularly known as Kalamegam. [305]A stray verse confirms that his real name was Varadan. The poet also mentions this name in one of his verses. (Nallarru Tendikku Nalvaradan tittu). [325]Because he poured out his profuse poems like a cloud he came to be known as Kalamegam, which literally means a dark cloud heavy with rain. [306]One of his stray poems gives room to consider that he was known as Kalamegam because of his fluency and the profuse variety of poems he poured forth (I am the Kalamegam who composes tutu in fives nalikais ......). Kalamegam himself gives his name in this sense. [325] (The Kalamegam (black cloud) started to rain ....). This name became so popular that his real name was forgotten. According to the editor of Tanic Ceyyul Cintamani the father of Kalamegam was a cook in the vaishnava temple of Mokur whose deity was known as Kalamegaperumal and the father named his son after the deity whom he served. Tanic Ceyyal Cintamani however does not furnish any evidence to prove that his father was a cook in the temple or that his son was named after the God. The contemporary evidence of the stray verse cited above is more reliable than the mere statement contained in the Tanic Ceyyal Cintamani. [326] Tanic Ceyyal Cintamani records a tradition that he belonged to Kumbakonam and that his father was serving at Mokur and that the poet himself was employed as a cook at Tiruvanaikka. No doubt the poet has sung an ula on Tiruvanaikka and also poems

on Mokur (T. C. C. 172) and Kumbakonam (T. C. C. 163, 4) which however do not specifically refer to the place of his birth or to the place of his service or residence.

Prof. K. S. Pillai has placed this poet in the XV century. One of the patrons of this poet is stated to be in one of the [307] stray verses of the poet as Caluva Tirumalairoyan son of Koppayya. (Koppayyan udavum caluva Tirumalairoyan). [435] The same name and parentage occur in one of the inscriptions of Tiruvanaikka which records a gift to the temple at Tiruvanaikka. There is another inscription at Srirangam which gives the same name. These inscriptions are dated in 137 and [435] 1325 saka which correspond to 1453 and 1463 A. D. There is no room to doubt the identity of the name of the patron and the name of the king of the inscription. Therefore Kalamegam belongs to the same age as the king donor and his patron i. e. XV century. The poet is famous for his satires. Of his 204 stray verses 35 are satires and his satires became so famous that he was considered unique in satires. [348] Vasaipada Kalamegam says one of the stray verses attributed to Padikasu pulavar. And he was marked for his quick (extempore) composition also (asukkukalamegam). Asu composing verses impromptu is the first of the four kinds of talent in composing poems. [350] He was such great poet that Ati Saravanaperumal kavi compares himself with Kalamegam. The following books are stated to have been written by the poet:

(1) Tiruvanaikka ula, (2) Citra madal, (3) Parabrahma villakkam, (4) Sarasvatimalai. To these Tanic ceyyal Cintamani adds another work called (5) Kadal vilasam. Of these books the first three are available now. The Tiruvanaikka ula is an ula poem (prabandam) on Tiruvanikka. It is preserved in the oriental manuscript Library (2686).

Citramatal, a madal prabandam, was published in 1905 (T. C.) Parabrahma vilakkam is available in the Library of Darmapuram Mutt. It is a work on theology establishing the supremacy of saivism over Vaishnavism. It is not known on what authority or source the Tani Ceyyal Cintamani attributes Kadal vilasam to Kalamegam. No such work is available now. The Sarasvatimalai attributed to this poet also does not seem to be in existence. Only the verse of 'Vellai Kalaiyudutti' is found on the Goddess of Sarasvati among his stray verses. The colophon of the verse says that this verse was composed when the royal chair accommodated Kalamegam by the side of Tirumalai-royan.

The literary trend noticed in the works of this poet which has a historic value is his resort to satire which is not vitriolic but witty and humorous. His satires attacked evils in society, religion and arts.

His main trend is his unbounded love for puns in words which he wove into beautiful verses. The literary trend which kept up the epic style and poetic fervour deteriorated during his times to mere pun on words. This trend is no doubt noticeable in Irattaiyar but Kalamegam indulged in it more and more with the result that he is considered the creator of a tradition which continued for centuries. No doubt, in Kamban and others we have pun on words which give different meanings which bestow different charms on their poems, and relieve the monotony of a long description or narration. Kalamegam has created a tradition of relying on the timely and natural pun itself as the real beauty in his occassional verses for which he is rightly famous.

THE POETESS OF VARUNAKULADITTAN MADAL.

There is no definite evidence regarding the name of the author. Three names are attributed to the author. *The name Ammaicci is given by some and Kalimuttu by some others and Nilayadakshi by some. There was one Ammaicci who was a contemporary of Andakakavi of XVII century and it is presumed that this Ammaicci would have been the authoress. As will be seen from the discussion of the date the author of this work belongs to XV century and therefore could not be the Ammaicci of XVII century. Tamil Pulavar Akarati assigns this book to XVII century and Prof. K. S. Pillai places it in XVIII Century.

There is a poet Kalimuttu who has written a poem on a Pandya king Parakrama of XV century (See Kalimuttu). There are also some amorous poems of one Kalimuttu collected in Tanic Ceyyal Cintamani. It may be argued that the XV century poet and the poet of the amorous verses are one and the same and that she might have written also the amorous work Varunakuladittan madal. These arguments are too far fetched. It is safe to conclude that the name of the author is unknown. [327] is a stray verse of Kalamegam which describes one Nagaikattan or Kattan of Nagaipattinam. The colophon of this stray verse of Kalamegam also states that the poem was composed on Kattan Varunakuladittan. [185] His madal also is written on Kattan Tennagai Varunakuladittan. Thus as those two names are identical it is clear that the Kattan of the madal and the Kattan of the stray verse of Kalamegam are one and the same. From these it will be seen that Kattan was a contemporary of Kalamegam or belongs to an earlier period. The Varunakuladittan is called in the madal [185]as accutaroyan Varunakuladittan. Kalamegam lived in

the period of Royas (Tirumalairoya). Kattan acutaroya also should have been a representative of the Royas. Their capitals Tirumalairoyanpattinam and Nagapattinam were very near to each other.

The style of the madal also is somewhat high. The style of the XVII and XVIII century works, like that of Kulappanaikkan Kadal, is colloquial and easy, and hence it is proper to place this work in an earlier century than the XVII or XVIII. This is one of the five books available in the Madal prabandam series. One of the trends in the history of literature of this period is the composition of a prabandam (literary work) called madal. Madal erutal is an ancient habit described in Tolkappiam in which the disappointed lover who does not meet with a favourable response from his lady love or from her parents openly declares his immortal love for the lady and asserts that he is sacrificing his life for her sake. He rides a horse made up of sword like palmyra leaves and goes through the streets of the village declaring his love for the lady. This in motion will cut through his body. There are many poems in sangam literature which describe this unrequited or obstructed love and the lover resorting to Madal.

The civilization of courtship and marriage depicted in sangam literature vanished and the country became religious. The devotee regarded himself as the wife, and the Lord Supreme as the husband. The poets described the religious emotion as the fervour of the lady love for the lover. Kovaiturai depicting this fervour transferred all the ancient Ahattinai into a religious madal. Madal is one of the events described in the religious love fervour. Tirukkovai of Manikkavasagar, contains one stanza about this madal erutal as proclaimed by the lady love (the devotee). Tirumangai

has elaborated this theme and written two works called ciriya Tirumadal and Periyatirumadal where however the resolve to ride the madal is taken by the lady love.

Now again we find in this 15th century madal, a separate poem completely describing the beauty of the lady in glowing terms and declaring in the end his decision to resort to madal and the sacrifice of his life for his immortal love for the lady. This has created a new branch of literature with great scope for literary splendour and this came to be recognised as one of the 96 branches of literature.

KALIMUTTU PULAVAR.

He seems to be a fine poet who sang many amorous poems in this century.

[351]This verse is said to have been written by Kalimuttu on one Parakrama Pandya. Prof. K. S. Pillai states this and fixes the date of Parakrama in 1422–82 A. D. The name of Parakrama is mentioned in the verse*. Tani Ceyyal Cintamani has recorded eight verses whose author is Kalimuttu according to the colophon. But the author is not identified by the editor of Tani Ceyyal Cintamani, and hence it is to be doubted whether both the Kalimuttus were one and the same. All the eight verses are on amorous themes. It was discussed in the previous chapter of Varunakuladittan madal whether this author might have been the same as the author of the madal. The only difference in this identification is that the author of the madal is said to be a poetess.

MANAVALAMAMUNIGAL.

Manavalamamunigal is the celebrated great teacher (Periajeer) of South India Vaishnavites and the founder of southern cult (Tenkalai) of Vaishnavism.

[186]furnishes the name of the author-saint as Manavalamamuni.

[187]and the introductory verses in Upatesaratnamalai relate that his teacher was Tiruvaimolipillai and help in deciding the date of Manavalamamuni. Scholars trace out that Tiruvaimolipilli flourished as a great leader between 1345–1370 A. D. The Mamuni might have lived after 1370 A. D. The Tamil Encyclopaedia gives his date as from *1370 A. D. In the former chapter of XIII and XIV centuries it was found that Pillailogacharya lived between 1264–1327 A.D. It is probable therefore that his disciple Tiruvaimolipillai flourished between 1345–1370. His disciple the Mamuni according to a tradition lived 80 years from 1370 to 1450 A. D. There is another tradition that he lived for 73 years.** The Upadesaratnamalai gives a geneology of the vaishnava teachers, at the end of it speaks about Pillailogacharya and also about the Tiruvaimolipillai who handed over the Upatesa (of the markam) to the Mamuni. From this it is implied that Tiruvaimolipillai was a disciple of Pillailogacharya.

[273]–A refers to a tradition at Srirangam temple that Manavalamamuni reinstalled the image of Sriranganata in saka 1387 '1465 A. D.' in the inner shrine. This extends the period of Manavalamamuni by fifteen years from the traditional account of his life. He is said to have been in strong hold in 1400 A. D. and settled down at Srirangam in 1425 A. D. His first discourse is traced out to have extended for two years between 1432 and 1434 A.D.(J.M.S. VII). C. P. makes him a contemporary of Vedanta Desikar. If it is true the munigal must have lived more than 100 years

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*The Ephemeris gives the date as 24–10–1370 See Vol : 1–1–490
**Prof. V. V. Ramanujam : Hindu 15—11—1964.

after 1350 (Desikar Vaipavam). Prof. K. S. Pillai assigns the saint to XVI century for which he adduces no reasons.

HIS WORKS.

1. His commentary on Srivacanabushanam (P. T. 1860) (O. M. C. 4234). 2. His commentary on the Acharyahritayam (O. M. C. 428). He is thus one of the eminent commentators. The following works are preserved in Libraries mentioned in the brackets: (1) Upadesaratnamalai (O. M. L. 757); (2) Tiruvaimoli Nurrantati (G. T. C. 565); These are Tamil poems possessing a fine style and chaste diction. Upadesaratnamalai is a geneology list of the alvars and acaryars and a panegyric on the alvar psalms. Tiruvaimoli antadi could not be ranked with anything but Acharyahrityam in explaining Tiruvaimoli and elucidating the Vaishnavite doctorines continued therein. He has commented on: (3) Ramanuja nurrantati (O. M. 633), (4) Gnanasaram (I. V.) (P. V.), (5) Tattvatrayam (O. M. 1983), (6) Mumukshupati (O. M. 3795) and (7) Perialvartirumoli (O. M. 3491) also. (8) Gita tatparya dipam (T. P. A.) (9) Virotipariharam (O. M. 4065). The catalogue ascribes this to Vedanta Desikar (10) Tiruvaratana Kramam (O. M. 2673), these are his prose works on religious principles. (12) Arttiprabandam (O. M. 4807). (13) Brameyacaram [G. T. C. 565], (14) Yatirajavimcati (G. T. C. 1156) (15) Devarajamangalam *(Purvacharyar vaibavam,) these are also his philosophical works. According to Annangarachariar the Gita tatparyam is not extant now.

CIRRAMBALANADIKAL.

Cirrambalanadikal was a deeply religious scholar and teacher. [188]The introduction furnishes the name and place

*Annangaracariyar.

of Cirrambalanati as 'Sirkali mannum Cirrambalanati'. 180 The geneology poem also seems to have been composed by Tattuvaprakasar.* In this poem Tattuvaprakasar bows at the feet of Cirrambalanati and this confirms the fact that Tattuvaprakasar was a disciple of Cirrambalanatikal; Tattuvaprakasar is assigned to XVI century (see Tattuvaprakasar XVI) and hence the period of Cirrambalanati might have been in the XV century. This is probable since he is placed after Umapatisivam and Maccu cetti in the geneology. Scholars hold that Tattvaprakasar might have lived both in the close of XV and in the beginning of XVI century or only in the XVI century. As a teacher of Tattvaprakasar it is reasonable to assign Cirrambalanati to the closing period of XV century.

The introduction to his Tukalarubotam suggests that he belonged to the Meykandar line of teachers. Prof. Anavarata Vinayagam Pillai places the saint in the XIV century. Mr. S. S Desikar holds that he lived a century later than Umapatisivam. Among his works, Tukalarubotam (G. T. C. 517) is a book of Saiva Siddhanta metaphysics and an explanation of Sivagnanabotam and Siddiar. It contains 100 stanzas dealing with morals and the conduct of disciples towards teachers. Such is his repute that this work is classified among the fourteen Siddhanta sastras in some manuscripts in the place of Unmaivilakkam. He is stated to have annotated Sivaprakasam (T. P. A.) and written a Kattalai which studies the physical and psychical structure of the human body (O. M. C. 2230).

The T. I. A. has recorded one Vinavenba as written by Cirrambalanatikal.

190 The Sarasvatymahal Library has one Arivananda Siddi as written by Cirrambalanati (No. 770) but the

(S-29) O. M. catalogue (No. 380) reveals that it was written by Arivanandar (Meekaman). According to the O. M. L. and S. M. C. the author of one Tirikalattirangal was Cirrambalanatikal; but T. I. A. states has the author was Cirrambalanatikal of Kanci. On what authority the T. I. A. differentiates the author as Kanci Cirrambalanati is not known.

TATTVANATAR.

Tattvanatar seems to have been a scholar and philosopher. [191]In the introductory stanza he gives his name as Sanbainagar Tattvanatar and further states that he bows at the feet of Cirrambalanadikal thereby implying that he was a disciple of Cirrambalanadikal, who was also a native of Sanbainagar the modern Sirkali. Cirrambalanadikal, his teacher, belongs to XV century and his disciple also belongs to the same century. As Tattvprakasar a codisciple under the same teacher, lived also in the early part of XVI century (See Tattavaprakasar) this auhor also might have lived in the early XVI century.

The same introduction states that Tattvanatar wrote a commentary on Upadesapahrotai. The samajam edition of Saivasiddanta sastras contains a book as Unmainerivilakkam as written by Tattvanatar. *Some scholars identify Tattvanatar with Tattuvaprakasar since he was also a disciple of Cirrambalanadikal; **but no historian who wrote about Tattuvaprakasar has given this view. There is a tradition that Umapatisivam also has written an Unmainerivilakkam. *But Anavarada Vinayagam Pillai asserts that it was not written by Umapatisivam on the ground that in many important manuscripts the name of the author as Umapatisivam has not been given and that only eight

*Siddanta Sastras – Preface. Camajam edn.

books as Siddhanta ashtakam, are accepted to have been written by Umpatisivam and that Unmainerivilakkam is not one among them.

192 refers to Tattvanatar as a disciple of Tattvanar of Sirkali. The commentator of the Payiram states that Tattvanar was Cirrambalanadikal, and that Tattvanatar also followed Tukalarubotam of Cirrambalanadi in writing the Unmainerivilakkam. It is therefore clear that Tattvanatar and not Umpatisivam was the author of Unmainerivilakkam.

KARIYAR.

Kariyar is the author of Kanakkatikaram the only work on Mathematics in Tamil.

193 gives the particulars that Karyiar of Mukari of Colanad wrote Kanakakkatikaram which begins with an invocation to Ganapaty (O. M. C. 913). Except the tradition no evidence is obtained for deciding the date of the work. (T P. A.)

THE AUTHOR OF ONGUKOIL PURANAM.

The author of Ongukoil Puranam wrote this purana of the Siva of Tirupattur temple* in 1484 A. D. The poet was given some lands for his poems. The particulars about this book are furnished by an inscription. The purana is on the divine spirits of the Siva deity of that temple. It further states the name of the author as Tiruvambalamutaiyan of the Meykandar line (M. E. R. 180/'36).

KAYATARAR.

His nikandu Kayataram is a familiar one among the Nikandu works.

*Saka–1406; Avani 2nd.

[194]These verses from Kayataram give the particulars that the author was Kayataran and a brahmin of Ramesvaram (Tevai Kayataran and that he wrote other works like Ramesvara kovai and an antati. He was known as Kayataran also (P. T. 1669).

The commentary on Maranalamgaram (27th cutra) alludes to this nikandu Kayataran and this helps in tracing out the period of this work. The commentator of Maranalamgaram belongs to the XVI century and hence this work comes before XVI century. Prof. S. V. Pillai pushes this nikandu back by 60 or 70 years and places it in the XV century, in 1450 A. D. The editor of Sentamil puts this work 350 years back (in the XVI century). The preface to the Lexican puts this in the XVII century.

SIDDARS.

These are the great Tamil saints who gave valuable poems to the literature. Some of the Siddars were named after the epithets with which they addressed their mind. Otherwise the colophons of their poems give the name of the author.

[192] enlists new words like Tuppakki, Santosham, Moksham etc., introduced in their poems. They are sanskrit forms and usages which were not used in the previous centuries. They were probably used first in the XV century. Mr. Kandiah Pillai puts Akappei; Kutambai; Alugini siddhars in the XV century (T. P. A.) and hence they are generally considered to have lived in the XV century in the Vijayanagara period.

They are introduced as 18 Siddars but there are many. Eclecticism shines through their poems. Many had lived in the former centuries and a few might have lived in the

later centuries also. They were mystics and yogis. Their works had a wide range including, medicine, alchemy astrology, philosophy and Tantra worship. The poems were colloquial, easy, simple and interesting to recite. They do not mind using obscene terms. As religion became sacerdotal and conventional the religion of Siddars raised a revolt. They were composed poems in flowing metre and in the popular rythm of speech. They speak of universal love. They are against all creeds and dogmas, sects, castes and classes.

CERANMAN PERUMAL VANCIMARTANDAN.

[440]One Paku-takavi (verse of tribute) was written by this Cera king poet to one Setiroyan chieftain Pillaiperuman, son of Puduvai sadaiyan. This Pakutakavi is inscribed in the Siva temple of Muvalur of Kamban. (S. T. K. 136 : S. I. IV. 251). Mr. M. R. Aiyangar holds that the Sadaiyan was the descendant of Sadaiyan the patron of Kamban and that the Vanci Cera kings are said to have ruled in the XV century.

TENKASI VERSE.

[439]Fourteen viruttams are found on the walls of the Siva temple; the purport being that Parakrama Pandya initiated the construction of the Gopura of the temple in the saka 1368, 1445 A. D. This is given in the first verse itself. (S. C. M. 120; T. A. S. I–96–7).

DURUVASAPURAM VERSE.

[438]An inscription in the form of this verse is found in the Muruga temple of Duruvasapuram of Pudukottai. The year of the inscription also is given in the verse as

Saka 1377 or 1455 A. D. in which one Danapalan matai veeran built the temple of Muruga and installed the deities of Muruga, Valli and Deyvayanai (S, C. Ṁ. 104 : P. I. 795).

MANAVAIKUTTAN.

441 A stray verse records the name of one Manavaikuttan as a poet and Mr. Aiyangar links him with Manavaiyurudaiyan Pamalai Kuttar Pandiperumal of Koilpatti temple inscription* of 1498 A. D. Further, Mr. Aiyangar identifies this Pandiperumal with the commentator of Sivagnanabotam, on the ground of partial similarity of names and in consideration of the fact that he had made donations for the festival of Manikkavasakar, the Saiva saint. (S. T. K. 142: Putu. ins. 808).

XVI CENTURY.

INTRODUCTION.

This is a period of religious poets patronised by religious mutts. Various mutts such as those of Tiruvaduturai, Darmapuram, Madurai, Suryanarkoil, Kanci, Tiruvannamalai etc., were founded in this century. The teachers and disciples of these mutts were saints and poets. They wrote books for religious propagations and exposition of philosophy and these works formed the literature of the period. The kings also continued their patronage. The Pandyas of Tenkasi patronised the poets and they themselves were great poets. The Vijayanagara rule began to spread in Tamil country and Tamil poets were taken as their court poets. The literature of this century was mostly Puranams and minor prabandams with a few Lexicons and grammars.

Mr. S. S. Desikar has written separate histories on the XVI and XVII century literature. This study makes an advance on it and adds nearly thirty new works for XVI century. This is the contribution made by this. (Further this thesis has classified the poets in each century (in the XVI, XVII and XVIII) under their patrons or teachers. Additional sources have been adduced to confirm the dates of the poets. New works have been found as written by the poets from various catalogues and commentaries).

Religious metaphysics both saivite and vaishnavaite were enunciated in books and commentaries. Books in other fields also, fine arts and Akattinai grammar were written. Religious rivalry is seen in some of the works of this age.

SOURCES.

All the authors of this century except a few have been discussed on the basis of primary sources and secondary sources.

No evidence has been found for the date of Sevvaicudi of Idikasa Bagavada. But Mr. M. S. S. Desikar says that this Bagavatam preceded the Purana Bahavatam of Arulaladasar. Unless the tradition given by Desikar is accepted it is difficult to trace out the date of Cevvai cudi.

TATTVAROYAR.

No evidences have been so far given for the date of Tattvaroyar. Now a new source has been found out in the geneology given by the Mackenzie collection. It is successfully used for discussing the life of Siddhar Sivaprakasar In that one Sivaprakasar siddhar is mentioned as the teacher of Namasivaya Murthical of XVI century. The same Sivaprakasa Siddhar is traced out to be the teacher for Tattvaroyar also in this thesis. This is refuted by scholars. But this source also takes Tattavaroyar to XV century, this may be relied upon until some better sources are found.

To fix the dates of Arapatar and Aramvalarttan no clear evidences are available. But Aramvalarttan is identified with Aramvalartta mudaliar of the Krishnadevaroyar period. Since both the authors have mentioned only 32 ragas they are surmised to have lived before the period of 72 ragas (XVII century). It may more or less be true that these authors lived before Venkatamaki who discussed 72 ragas in the XVII century.

MANAVALADASAR.

Some scholars identify the Battar mentioned by Manavaladasar with the Battar the disciple of Ramanuja, and place the Dasar in the period of Ramanuja. But Manavaladasar has mentioned only Padmanababattar and Kunavalabattar. These names were not borne by the Battar disciple of Ramanuja who was known a Parasarabattar. Some scholars interpret Kunavala and Padmanababattar as Parasarabattar. But this Parasara Battar must have been a different one.

There had been one Parasarabattar as the disciple of Manavalamamuni. Had the interpreters thought of this Parasarabattar when they identify Padmanababattar this source would be meaningful. Prof. K. S. Pillai mentions one Parasarabattar a disciple of Manavalamamuni as the teacher of Manavaladasar.

Another important point is that a tradition corroborated by a source may prove more reliable. Here the tradition that Manavaladasar was a contemporary of Tirumalainayaka is corroborated by the information that he was a disciple of Padmanababattar or Parasarabattar a disciple of Manavalamamuni.

PARNJOTIMUNIVAR.

In some manuscripts of Tiruvilaiyadalpuranam two introductory verses are found as written by Palapattatai Cokkanatan. This may establish that this purana was written before Palapattatai Cokkanatan of XVIII century and the tradition that the Munivar was a contemporary of Ativeeraraman takes him to the XVI century. This may more are less be probable.

In this century many books have been fixed on the basis of forewords of the editors of the works. These may be accepted for the present until further reliable sources are obtained and these may form basis (source materials) for future research.

T. P. A. has given information about one Deivaccilaiyar Virali vidu tutu. It has not adduced any evidence for this. This may also be accepted for the present.

Paranjodi Tiruvilaiyadal of this century forms a source for IX century. Tondaimandala satakam (246) of XVII century Tani padals (308, 353, 355) and inscriptions (442, 443, 447) form the sources for this century.

GNANAPRAKASAR.

Gnanaprakasar was a religious head of the saiva mutt of Kancipuram.[195] The introduction of Paucerpuranam gives his name and place as Gnanaprakasan of Kacci.

[246] Tondaimandalasatakam says that Gnanaprakasar has written two books, a Manjarippa on the Krishnadevaroya and a Kalambakam on the Siva of Kacci and that is appreciation of his Manjariappa he was awarded 18 musical instruments, a palanquin etc., by Krishnadeva. The rewards are listed in an old poem. The above two points clearly make the author belong to XVI century of Krishnadevaroya. (He is also presumed to have written a poem on pasur (Tirupasur); (O. M. C. III 590). Manjarippa is a minor prabandam which deals with both tinais, aham and puram. Ilakkanavilakkam gives the qualities of this kind of prabandam. O. M. L. has preserved one Tiruppasur puranam in his name (2313); but the author seems to have been disciple of Gnanaprakasar.

Since his disciple Purana Tirumalainadar lived in the later part of XV century, the author saint also might have lived from the middle of the XV century to the first part of the XVI century A. D.

PURANA TIRUMALAINATAR.

Purana Tirumalainatar was born at Chidambaram of a vellala family. [197]A verse of his son Paranjoti indicates his name as Tirumalainatan and that Gnaprakasar of Kacci was the teacher. His name is known from the introductory verse of his Cokkanatar ula. The introductory verse to his ula states that the ula was recognised in the court of Viraramapandya (of 1473–1506 A. D.)

[196]The introduction to Chidambara puranam states that it was written in the saka 1436 which corresponds to 1508 A. D. Hence the date of the poet falls in the beginning of XVI century. Since he has written his books in the first decade of XVI century he must have lived in the later part of XV century. Cokkanatar ula (T. C.) contains 576 Kannis of fine rhyme and rhythm. Chidambara-puranam contains ten carukkams with 813 viruttams.

PARANJOTIAR.

Paranjotiar was the son of the above Tirumalainatar of Tillai. His substantial contribution was Chidambara Pattiyal a grammar of poetics of five iyals (chapters) and 51 stanzas, [197]The introductory verse of the book states that he was Paranjoti the son of Tirumalainatar and the author of the work. Then the period of the author is apparent. His grammar also came to be recognised as a standard work on poetics.

TATTVAPRAKASAR.

An ascetic of Tiruvarur was born at Sivapuram, got initiated into divine order at Sirkali and settled down as a general superintendent of the Siva temple of Tiruvarur. The traditional Darmapuram verse furnishes his name as Tattvaprakasar and his native town as Sivapuram. [198] The payiram of his work Tattvaprakasam states Cirrampalanad; to have been his master.

[308] A chronology of preceptors is adopted in the saivite mutt of Darmapuram in which Tattvaprakasar comes after Cirrampalanadikal and Paludaikatti Gnanaprakasar. Cirrambalanadikal lived in the first part of the XV century. Then he must have lived in the later part of XV century also to be a disciple of Cirrambalanadikal. At this time the Mohammedan influence spread in the Tamil country and its effect was felt in the festivals of Tiruvarur temple not being celebrated properly. Tattvaprakasar then a superintendent of the temple reported this matter to Krishnadevaroya of 1509–1530 A. D. in a poem. There is an occasional verse also written by the author [353]mentioning Krishnadevaroya as a contemporary. Thus the saint might have lived his later days in the XVI century.

Tattvaprakasam is a saivite philosophy enunciating the four ways of Sariyai, Kiriyai, Yogam and Gnanam to the people who may not be able to study all the Manifold works of this category and the lierature in sanskrit. It is formed in 16 divisions and 337 verses. That he was a poet of rare merit is testified by a stanza of Toniappar a disciple of the saint as assumed by some. There Toniappar says that poets of the order of Tattuvaprakasar could be fcund only among 10,000 and millions of poets. (To put down the haughtiness of some rival poets of Toniappar has

written two occasional verses). Tani ceyyal cintamani has recorded four of his occasional verses and another five stray verses are furnished by Somasundara Desikar in his 'XVI century Tamil poets'. Tamil Navalar caritai gives 13 stanzas including all these under his name.

TIRUTTONIAPPAR.

According to some scholars he was a disciple of Tattvaprakasar. His native town is presumed to be Sirkali. *A poem recorded in the Tanipadal tirattu speaks highly of the profession of poets and explains various grades of poets. According to its colophon this was written by Toniappar in order to show the supermacy of his master Tattvaprakasar as a poet when he was humiliated by Caluvanayaka representative of the Krishnadevaroya by arranging a dirty room for Tattuvaprakasar to stay Mr. Kanagasundaram Pillai in his editorial notes to Tamil Navalar caritai states that this stanza has no connection with Tattvaprakasar.

Examining the circumstances mentioned in the verses the verses might have come from the pen of a disciple of Tattvaprakasar.

ARIDASAR.

199 In the introductory verse, he represents himself as Aritatan of Aritaipati (Vendarana Aritatan) indicating himself as a king or a representative of a king. 200 He himself mentions the victory of Krishnadevaroya in Cingatri in his Irusamayavilakkam. *A copper plate of Arivasapuram of Krishnadevaroya intimates that he was appointed a Governor of many nadus (districts), Committees and temples, by Krishnadeva himself. M. E. R. 12/1905. Thus he belongs to the age of Krishnadevaroya.

He was famous for his work Irusamayavilakkam (G. T. C. 342), a book on two religions. It is a dialogue between two girls on the merits of saivism and vaishnavism and finally the supremacy of Vaishnavism over saivism is established. The book is written in 2119 viruttams, distributed into 25 padalams and four cantos (G. T. C. 342). Aridasar wrote another book as Tirukkottiyur Souminarayanan kummi. (O. M. 2199) Mr. S. S. Desikar does not mention this work under Aridasar.

KUMARA SARASVATY

Kumara Sarasvaty was a Tamil poet among the various poets of different languages patronised by Krishnadevaroya. 354Tani padal tirattu has recorded verses as written by Kumarasarasvaty. According to one of them, Krishnadevaroya defeated Prataparudra (1504–32) of Ottra country and married his daughter Durgadevi. *Another verse and its colophon reveal that once Abiraman a general of Krishnadeva joked at the poet and challenged him in the art of composing poems, each comprising words of four languages of Tamil, Telugu, Kanada and Malayalam. The poet humbled him at once by composing such a poem with words drawing from the four languages.

201**Veerakaviroyar** of Nallur wrote Harichandrapuranam. The date of the publication of the purana in the vishnu temple of Tirupullani is furnished by the introductory verse as saka 1446, or 1524 A. D. The Purana comprises 12 chapters of 1225 heart touching verses.

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*T. N. C. 224

SEVVAICUDUVAR.

**An old verse calls him Nimbai Madava Pandita Sevvaicudi. His unique work was Vishnu Bagavatam or Bagavatapuranam which was rendered in Tamil from sanskrit original. The puranam is in 12 chapters consisting of 4,970 viruttams of delightful melody describing the various divine actions and miracles of Lord Krishna.

No evidence is available for the date of the work, but according to Mr. S. S. Desikar one Varadaraja Aiyengar of Tinnevelly wrote Vasudeva Kadai or Purana Bagavatam closely following the date of Sevvai Cuduvar. Varadaraja Aiyengar lived in saka 1465 or 1542 A. D. and Sevvaicudi should have therefore lived sometime prior to the date of Varadaraja Aiyengar in the XVI century.

Some editions of the work are published with Aryapulavar as the author, but it is pointed out that the introductory verse gives the name of the author as Sevvaicudi. Hence the contention that the author was Arayapulavar is not convincing.

ARULALADASAR.

[202]The introduction calls him Varadan nelli Tiruper Arulalanatan.

In sequence of the Vishnubagavatam of Sevvaicutuvar the author published Puranabagavatam in saka 1465 corresponding to 1543 A. D. This is stated by an [202]introductory verse of the work. The exact date of uttratam, Guruvaram of citrai of Supakritu of caka 1465 falls on the 6th April 1542 A. D.

**P. T. 1653

The Bagavatam cnosists of 132 padalams and 9,151 viruttams portraying the incarnations of Vishnu and the stories of Krishna.

TIRUKURUKAI PERUMALKAVI.

Tirukurukai Perumalkavi of Alvartirunagiri was a vellala by community. He was known as sadaiyan in his younger days. [203]The introduction of Maranakapporul signifies him as 'Sadaiyan, Tamil naviran kurukai perumal'.

According to the introduction of the book he completed Kurukemanmiyam the puranam on Tirukurugur in kollam era 723 (1448 A. D.). Another reliable source also is secured from his Maranakapporul which gives [203]the year as kollam 727 (3rd of April 1551 A. D. exactly).

Tirupati kovai enlisting the various vaishnavite temples and towns was written as an illustration for his Maranakapporul. The authorship of this kovai is surmised by the editor of Maranalamkaram. Maranalamkaram was a book on Rhetoric, the figures of speech in Tamil. It is in 327 stanzas. *Namperumal Mummanikovai and Marankilavimalai were works on Nammalvar.

Maran Pappavanam (D. C.) is a book on Poetics. There is a view that this was written by Kariratnakavi, but since the book is on Nammalvar it may be taken as written by a Vaishnava like Kurugurkavi, himself as Mr. Somasundara Desikar views it. Kariratna kavi might have been the commentator as he was for many other works of Kurugaiperumal. He was such a great poet that he was reckoned on a par with the sangam poets.

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*Maranalamkaram–Preface. S. T. edn.

MARAIGNANA SAMBANDAR.

There have been many personages with this name. One was the teacher of Umapati Sivacharyar. Introductory verses of Patipasupasapanuval state that Maraignana Sambandar of this topic was living in the Kukai mutt of Chidambaram. He was represented as Kankatti Sambandar also. Introductory verses state this. He was a master of learning and author of several works. The following are his works.

'Tolkappiam Sivamayan is one. There is a view that Tolkappiam Sivamayam represents two books Tolkappiam and Sivamayam. Scholars have been arguing for long that Tolkappiam contains the fundamentals of Saivism. Hence the book might have been one.

[205]Kamalalayapuranam on Tiruvarur comprising 20 chapters and 1065 viruttams was written by this author in saka 1470 1548 A. D. according to the introductory verse of the work. The date is given in the Kali era also as 4647 Parabava makaram corresponding to 1547 January. (Puratam; Triyotasi and Purvapaksham). *Sivadarmotram a famous work of saivite philosophy by this author ranks with the 14 saiva sastras, and consists of 12 divisions with 1,219 verses.

Pasupatipasapanuval: It contains six chapters and 336 Kural venbas.

Sankarpanikaranam : This is different from that of Umapatisivam. It is in 421 kural venbas. Baramopatesam and Iraivanurpayan kural venbas.

Muttinilai of 19 venbas. Paramapata timirabanu; Sakalakamacaram; nothing is known about this.

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*Maraignana Works – A. U. C.

Four other works like Mahasivaratri Karpam, Tirukkoyil kurram (a. c.), Somavarakarpam are also fathered or him. The intoduction of Pasupatipasapanuval' furnishes the names of the first ten books.

Cirrambalanadi venba : This book was an encomium on the great teacher Cirrambalanatikal. Pratosha karpam and Rutrakshavicittam are attributed to him by a. c. Scholars like Mr. C. Kumarasami Pulavar make the teacher of Umapatisivam Maraignanasambandar and the author of Sankarpanirakaranam as one and the same, but the [205]introduction of Pasupatipasupanuval states that the author of Sivadarmotram wrote Kamalalayapuranam also. The puranam gives its dates as XVI century. Hence Maraignanasambandar of Sivadarmortam must have been a different person from the author of XVI century.

And there are some who identify Maraignanasambandar with Maraignana Desikar the commentator of Sivagnanasiddiar. Siddiar commentary of Desikar states that the name of the author was Maraignanamuni or Maraignana Desikar only. It does not state the author as Maraignanasambandar. Hence the author of Sivadarmotram and the author of the Siddiar commentary are different and not one.

MARAIGNANA DEASIKAR.

Maraignana Desikar of Sirkali was the disciple of Maraignanasambandar. Sivagnanasiddiar had a valuable commentary at his hand. In his commentary on the first stanza of the XI sutra of Siddor he mentions the Paramhiapatesam and refers to the author of that work as his teacher. G. T. C. attributes one Arunagiripuranam also to him.

SIVAKRAYOGI.

Sivakrayogi was one of the early heads of Suryanarkoyil mutt of Colanad. Since he lived discarding caste and creed

as a true hermit [204] he was called Adivarnarsrami Sivakrayogi. The introduction of his commentary on 'Siddi' states this.

Great kings and scholars became disciples of this saint, according to a stray verse. He lived in Tiruvilimilalai, and Sevvappanayaka, the king of Tanjore, requested the master to write a treatise on the principles of saivism, and the book wiitten was saivasanyasapattati. [204-A] The V and VI slogas of the introduction of this book provide the date the work as saka 1486 1564 A. D. This was period of Sadasivaroyar. (middle of XVI th century.)

He is said to have won a religious controversy which he had with Manavalamamuni the Vaishavite teacher who belonged to XV century. If so he must have lived in the XV century also.

His works are: (1) Sarva Gnanotra commentary in Tamil on religious conduct, (2) Tamil annotation for Devikalotram, a book on the greatness of Devi, (3) Commentary on Aradattacari sukti in Tamil, (4) an elaborate commentary on Sivagnanasiddi, (5) Sivaneri prakasam in 215 viruttam written for a woman disciple of the yoki.

KAMALAI GNANAPRAKASAR.

Kamalai Gnanaprakasar was one of the remarkable religious teachers of Tamil country who lived in this century. Like Sivagnanasvamigal of the XVIII century he founded a school of religious learning of his own, and guided and enlightened many disciples. (He belonged to Tiruvarur).

A stray verse says that Granaprakasar was known in his younger days as Chidambaranatan and Masilamani of Kamalalayam.*

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*Kamalalayathul Vimalan inba Chidambaranatan itma paramakiya Gnanaprakasan.

It was he who installed Gurugnanasambandar as the first head of Darmapuram mutt. To his credit he had many scholars and poets as his disciples. Some of them were: (1) Gurugnasambandar, (2) Gnanaprakasar of Tiruvorriyur, (3) Niramba alagiya Desikar, (4) The author of Anmalingamalai. One Pandarakalitturai and Satyagnani Pillai Tamil were composed by his disciples on the master of Gnanaprakasar.

206 According to the introduction, his Tirumaluvadipuranam (D. C.) was written in saka 1487 (1565 A. D.) (20-2-1566 exactly). Tirumaluvadi is near Tiruvaiyaru. It contains 7 chapters and 610 verses but only 570 verses are extant now.

442 A grant of Krishnamaharajayyan of Tanjore to Gnanaprakasar is found in the caka 1482, Routri, ani 4th corresponding to Saturday 1st of June 1560 A. D. by which Gnanaprakasar was appointed the trustee of Sikkal, Vadukudi and Odaceri and given some remuneration for his duties. Thus the date of the saint is in the latter half of the XVI century. He must have lived throughout the XVI century.

His other works are: (1) Anuttana akaval T. C., (2) Pushpaviti (1130 G. T.C.); (3) Pumalai (TIA), (4) Sivapujai akaval [G. T. C. 1552], [5] Prasatamalai D. C., those are all on religious cooducts and metaphysics. [6] TIA Sivagnanabotam, [7] Gnanapallu on Tiruva-rur otherwise known as Tyagapallu [TPA], [8] Attuva Kattalai [TIA], [9] TIA Annamalaikovai on Tiruvannamalai, [10] thousand verses [M. V.] nothing is known about these works, [11] He seems to have written a puranam on Tiruvanaikka also. That he wrote puranams on Tiruvanaikka and Tirumaluvadi, Gnanapallu, Ayira prabandam, (Intro-T. Pu.) is established by various stray verses.

GURUGNANASAMBANDAR.

[208]Kamalaignanaprakasar found a brilliant disciple in Gurugnanasambandar of Srivilliputtur who founded the saivite mutt at Darmapuram. He was the first head of the mutt. [207]Pandimandalasatakam gives this information.

*His works are (1) Navaratnamalai: (verses of Kattaal Kalitturai on his master Gnanaprakasar, (2) Pandara Kalitturaii of 36 Kaliturai also on his master, (3) Sivabokasaram (535 G. T. C.) of 139 venbas, (4) Cokkanata venba 100 (535 G. T. C.) on the deity of Cokkanatar, (5) Muttiniccayam: Saivite Siddhanta refutation of the work Muttinilai of Maraignanasambandar of Chidambaram. (6) Tripatartta tasakarya akaval; (7) Paramananda vilakkam, (8) Perananda Siddiyar also is fathered on the author but according to its foreword stanzas it was written by Vidyanandar.

APATTARANAR.

Apattaranar or Marutur of Ramanatapuram was a disciple of Gurugnanasambandar of Darmapuram mutt.

[209]In his invocatory verses of his book 'Bukolavilasam, he pays homage to his master Gurugnanasambandar. The book was on the Siva of marutur in 899 Kalivenba Kannis. The book is a guide to mathematics giving tables of Yosanai and particulars about andam Buvanam, Navakantam and Dikpalar.

MASILAMANI SAMBANDAR.

Masilamani Sambandar was born at Nalvayil of Tondainad. He was well versed in religious lore and became a disciple [210]of Kamalai Gnanaprakasar. Tondaimandalasatakam gives

*Pandara Sattiram – Darmapuram.

his name and the name of his native town. He made a pilgrimage to saivite temples and on reaching Tiruvuttara Kosamangai wrote a puranam on the divinity of that town. The purana consists of 11 chapters and 456 verses of elegance and melody.

THE AUTHOR OF ANMALINGAMALAI.

The name of the author is not known but he panegyrises Kamalai Gnanaprakasar in each stanza of the book and this leads us to infer that he was a disciple of Gnanaprakasar and that he belongs to the age of the great master. Mr. S. S. Desikar says that he was a disciple of Chidambara Desikar of Tiruvarur a contemporary of Gnanaprakasar.

(O. M. L. 517) Anmalingamalai is in 11 viruttams of great significance, explaining the ways of worship and purification.

GNANAPRAKASAR OF TIRUVORRIYUR.

His birth place was Sendai but he settled down at Tiruvorriyur. Mr. S. S. Desikar locates Sendai in Colanad for which he does not give any reason. Sendanur near Villupuram of South Arcot may have been the town. Sentai is the contraction of Sentanur. The introductions of his commentary calls him 'Sentai Kavalan', 'Gnanaprakasan' (TIA). [211]He wrote Tiruvorriyur puranam in which he praises Kamalai Gnanaprakasar as his teacher. The puranam comprises 14 carukkams and 568 verses. He has commented on the Parabakkam of Sivagnanasiddiar and Sankarpanirakarnam. At the end of the commentary of Nirakaranam, a verse refers to the author of the commentary as Gnanaprakasan. A stray verse in the commentary of Siddiar confirms his authorship of the commentary.

NIRAMBA ALAKIYA DESIKAR.

Niramba Alakiya Desikar distinguished himself as a disciple of Kamalai Gnanaprakasar *(Siddi-intro). There are two views about his native place. Some consider him to belong to Vedaranyam but the foreword of Tiruvarur puranam edition states his native town to be Tulayur near Kuruvakudi. No evidence is available for deciding this point. Mr. S. S. Desikar is of opinion that since his relatives lived in Tulayur the author was suppossed to belong to Tulayur. Gnanakuttar calls him Tiruniramba Alakiyan. He was a reputed scholar and teacher with many disciples of his age.

He wrote Tirupparankiri puranam, T. C. on the "Parankunram" of Madurai in 11 carukkam and 526 viruttams. Setupuranam on Ramesvaram was his famous work containing 49 chapters and 3,436 viruttams of fine diction and figures of speach. **He pays obeisance to one Ramanatamuni of this century at the end of Setupuranam. Commentaries on Sivagnanasiddi and Tiruvarulpayan: His Siddi commentary is considered to be the earliest of the commentaries on Siddiar. Introductory verses confirm his authorship of Setupuranam and Siddi. commentary. As shown below, his disciple Sambanda munivar wrote his Tiruvarur puranam in 1592 A. D. and hence the teacher of Sambandar must have lived in the later part of XVI century. Prof. K. S. Pillai assigns Setupuranam to 1508 A. D. He is said to be a contemporary of Ativeeraraman and Paranjoti of Tiruvilaiyadalpuranam but no evidence is adduced on this point.

GNANAKUTTAR,

Gnanakuttar was a native of venbakkam of Tondainad. His book was Pancanadipuranam on Tiruvaiyaru containing 12 chapters and 437 viruttams (T. C.).

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*S. S. D. XVI. **See XVI: S. No. 444

Since he pays homage to Niramba [213]alagiya Desikar he should have been a disciple of the Desikar.

SAMBANDA MUNIVAR.

According to the introductory verses of T. P. Sambandan belonged to alakapuri of South Pandyanad. After his education he settled down at Tiruvarur and wrote his only work 'Tirnvarur puranam' (G. T. C. 894) comprising 108 carukkams and 2929 viruttams at the request of the common folk.

[214]He completed this purana according to its introductory verse in the caka 1514 (1592 A. D.).

VARAIYARUTTA PATTIYAL.

A grammar on poetics was composed by a disciple of Sambanda Munivar as stated in its introduction. This is a book similar to venba pattiyal and Navanitapattiyal. (T. P. A.).

TATTVAROYAR.

Tattvaroyar was a brahmin ascetic of the village of Virai of the Cola country. He introduces himself as Tattva-prakasamamuni.

He accepted one [215]Sivaprakasar of Kovattam as his teacher and Sorupanandan a costudent also as a teacher. No one has so far fixed the date of Sivaprakasar the teacher. Prof. K. S. Pillai assigns Tattvaroyar to the XV century but he gives no evidence for this. In that century no saint with the name of Sivaprakasar seems to have lived. But in the XVI century according to the geneology of Mackenzie manuscript on the life of Turaiyur Sivaprakasar there was one Sivaprakasar who was the Guru of Namasivyamurtigal.

There was also a disciple named Sivaprakasar under Namacivayamurtigal. There was also a Sivaprakasar of Nanneri in the XVII century. We get specific details about the lives of Sivaprakasar the disciple of Namasivoyar and the Sivaprakasar of Nanneri. Neither of these two Sivaprakasars was a disciple of Tattvaroyar. Therefore the Sivaprakasar the teacher of Tattvaroyar must be different from these two. As already stated there was another Sivaprakasar who was the master of Namasivayamurtigal. It is very likely that Sivaprakasar the teacher of Tattvaroyar and Sivaprakasar the teacher of Namasivayar were one and the same person. Sorupanandar and Sivaprakasar are often praised by him in his poems.

*Apart from his Paduturai and Sasivarnabotam he has written (1) Sivaprakasa venba on his master, (2) Tattvamirtam (3) Tiruttalattu; (4) Pillai tirugnanam, (5) Nencuvidu tutu, (6) Gnanavinotan Kalambagam, 7–8 Agnai and Mokavataiparanis 9–10 Isvara and Brama Kitais, (D. C.) 11. Peruntirattu, 12. Kuruntirattu, 13. Dasangam, 14. Cinnappu, 15. Ciledai ula and many antatis and malais (G. T. C. 3148).

He was a shrewd metaphysician and poet. Sacivarnabotam was translated into English by Rev. Foulker (J. M. 134).

ATIVEERARAMAN.

Ativeeraraman was a king and a renowned poet. He was the eldest son of Veeravel Kulasekarapandya who ruled from Tenkasi. [216]The Payiram of Naidatam mentions him as Ativeeraraman.

Though they proclaimed Korkai as their official capital (Korkaiyali) in practice Tenkasi served as the working capital of these Pandyas.

*Tattvaroyar Works: A. U. C.

[443]An inscriptional verse of Tenkasi states that he was [217]crowned in caka 1486 (1564 A. D.) with the tittle of Alaganperumal Ativeeraraman, *The copper plate of Pudukottai of Tinnevelly clearly states his death as having occured in 1583 A. D. (T. A. S. I. 65). The Sarasvaty mahal edition of Kurmapuranam of Ativeeraraman says that he ruled from 1562–1610. Anyhow it is certain that the author lived most of his life in the later part of XVI century.

Naidatam is the story of the king Nala. The author owes much to this work for his fame. 'Naidatam is a (curative) to the poets', is a famous saying. It is written in 20 chapters and 1172 viruttams. (G. T. C. 846) Kasikandam speaks of the holiness of Banaras the great saivite centre. It consists of 100 chapters 2525 verses. Introductions to these verses clearly confirm his authorship of these works. (G. T. C. 1093). 3. Kurmapuranam of 125 chapters and 3717 verses speaks of the divinity of Vishnu and Siva. 4. Lingapuranam was rendered by him into Tamil from sanskrit. Mr. R. Katirvelu Pillai doubts the authorship of the present edition of this puranam. The O. M. L. catalogue gives the name of the author as Kulasekarapandya. The payiram of Verriverkai introduces the work as Veeraraman korkaiyali Kulasekaran pukal narramil. G. T. C. attributes Lingapuranam and Madurapuri Ambikaimalai to Kulasekara Pandya and Vayusamhitai to Kulasekara Varaguna. 5. Verriverkai or Naruntogai is a book of morals. It is also called Soundra Pandyan tokuti (collection). According to the foreword stanza it was written by Ativeeraraman himself. 6. One Karpilakkanam (on chastity of women) also is attributed to him. (G. T. C. 299). One Lakshmi Tottram is attributed by S. M. L. (938) to him.

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*T. A. S. I. 65

The introductional biography of Naidatam edition refutes the contention that he was a student of Niramba alakiya Desikar, instead it states that his teacher was Akora Sivacharyar the noted Sanskrit scholar of Chidambaram.

VARATUNGARAMAN.

Varatungaraman was the cousin of Ativeeraraman. [355] An occasional verse sung by his wife states 'Abiraman Varatungaraman of Kasinadu'

The wife of Varatunga also was a poetess. She has written a few occasional verses which are collected in the Tanipadal tirattu. She was a literary critic who criticised the Naidatam of Ativeeraraman. [218] A stray verse states that he was crowned in the kali 4689.

His Bramottarakandam had 1310 viruttams in 22 chapters. The introductory verse justifies his authorship. The greatness of the five sacred letters, the sacred ash and the sacred days of Siva are expounded in this book. Three antatis on Tirukkaruvai were written by him. One of them Tirukkaruvaipadirrupattuantati is admired as a miniature Tiruvasakam. It is melodious and devotional. These antatis are attributed to Ativeeraraman also (G. T. C. 2519) 2589. Mr. S. S. Desikar ascribes them to Varatunga (XVI century poets). (O. M. 1220) One Kokkoham is fathered by some on Varatunga.

That poems should be composed only on God and not on men was the literary theory of Varatunga. Such a man of piety should never have written the Kokkoham (S. M. 433) a book on the sex and human love. There is a view that Ativeeraraman might have written that. The Sarasvatymahal catalogue furnishes a rare information that Varatunga wrote one Sivakavacam also.

A family feud between the two brothers is presumed by some. A poem* in the Tanipadal has a clue for this view. There Varatunga is said to have written that Rama and Barata should be the ideal for the love of brothers and not Ravana and Vibishana. Thereby the feud was solved, it is said.

KASI KALIYAN KAVIROYAN.

Kasi Kaliyan Kaviroyan of Tenkasi was a court poet of Varatunga Pandya; since he has written Nanmangalam, Kudaimangalam and Vanmangalam on the day of his Coronation; all about the king patron Varatungaraman.

All these poems of his works are inscribed in the northern tower of Visvanata temple of Tenkasi.

AIYAMPERUMAL SIVANDA KAVIROYAR.

[219]Aiyamperumal Sivanda Kaviroyar was also a court poet of Varatungarama. He was a cousin of one Sivandakavi who was also a poet. Verses of Pururava caritai state these. According to the verses of the same caritai' one Acutan, probably a patron of the poet recognised the scholarsihp of the poet and requested him to write the Pururava caritai in Tamil and the poet complied with the request. (O. M. 3385) The king Pururava's story is portrayed in this work in 25 chaptars and 920 verses.

PARANJOTI MUNIVAR.

Paranjoti of Vedaranyam is one of the esteemed authors of Tamil literature. He is the author of Tiruvilaiyadalpuranam on Madurai.

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*T. C. C. Varatunga 2.

He was a disciple of Madurai mutt. There may be reason in the tradation given in the a. c. that Nirmba alakiar was a classmate of Paranjoti since both had lived at Vedaranyam and Madurai (Parangiri). The tradition as found in the a. c. again says that the author was a teacher or contemporary of Ativeeraraman.

The Abitana cintamani declares that according to the poems of Tiruvilaiyadalpurana the author is known to have lived after caka 1430–1508 A. D. There is another tradition that Palapattadai Cokkanatar was present in the assembly which recognised the Tiruvilaiyadalpurana and two introductory verses by the Cokkanatar are found in some old manuscripts. Had Paranjoti lived in the first three or four decades in the XVII century he would have met Palapattadai Cokkanatar who is considered to have lived in the period of Tirumalainayaka in the beginnings of XVII century.

After Vembatturar he gave a fine purana on Madurai. In his purana the author furnishes some geneslogy of the Pandyas which coincides with the Velvikudi grant in evaluating a chroonlogy for the Pandyas. The historic sense of the work is deemed to be correct. What Pargitar says of Puranas namely that they have semi historic value, is true in the case of this purana. The puranam contains 68 padalams and 3,363 viruttams.

Madurai Patirrupattantati (T. C.) 3. and Tiruvilaiyadal-porri (O. M. L.) Kalivenba also are stated to be his other works. G. T. C. ascribes one Chidambarapuranam and one Vedaranyapuranam also to him.

KAVIRAJA PANDITAR.

Kaviraja Panditar of Virai or Viracolan was born of a Vembattur family. He was intensively devoted to the

Goddess Umadevi and wrote a book by name Soundarya Lagari depicting the various (Physical beauties) bodily parts of the Devi. *Stray verses mark him as 'Kaviraja Panditan Veeraiyan'.

The book was rendered by the author from the sanskrit original of Sankaracharya. Literary evidences prompt us to conclude that Kavirajar was the author of the book (G. T. G. 999). The editor of the Sarasvaty Mahal catalogue states that the book is divided into Anandalagari and Soundaryalagari, and it further states that its payiram is called 'Alankaralagari'. Varakimalai and (O. M. 469) Anandamalai also are his works. There are scholars who doubt Kaviraja's authorship of these works. No evidence is available for deciding the date of the author. [221]But Ellappa Nainar of the later XVI century, as discussed below, has annotated the work, and hence, the author might have been either his contemporary or lived in the earlier part of the XVI century.

VIRAI AMBIKAPATY.

Virai Ambikapaty son of Kavirajar* but the author of Pulavarpuranam and Mr. Anavaratavinayakam Pillai do not agree with this view, that Ambikabaty was the son of Kavirajar. His book was (O. M. 3104) Nellaivarukkakovai of 98 stanzas praising the deity of Tinnevelly.

ELLAPPA NAVALAR.

Two poets are recognised by scholars under this name. Some editions of the works bearing this name call the author as Ellappanavalar of Talainagar and some as Ellappar of Radhanallar. Scholars hold that these two names do not refer to one and the same person but relate to different

persons. These two names and their works are confused by various editorial introductions. Different introdutory verses call him differently, namely Talainakar Ellan; Tiruvannamalai Ellapupaty, and kalingan Ellan. Paramesvara Pulavar calls him Unnamalai Ellan.

Mr. S. S. Desikar finds that the poets under this name were not one but two and makes Ellappanavalar or Pupaty of Talainagar the author of Arunai antati, Arunacalapuranam and the commentary on Soundaryalagari, and Saiva Ellappar of Radhanallur the author of Tiruvenkattupuranam (T. C.) and Tirucengattangudipuranam. He has not given the basis on which he made this distinction.

[222]The Ellappa Navalar of Talainagar has composed three verses on the construction of three Kopurams of Annamalai temple by the Tanjore king Cevvappanayaka in the caka 1494 1572 A. D.

Many poets have had two places for their residence. They were born in one place and lived in another place. Ellappar might have been born at Radhanallur and educated at the Darmapuram mutt nearly, and might have migrated to Talainagar of Tiruvannamalai. The same king of Tanjore where Radhanallur was situated had ruled over Tiruvanna-malai also. Therefore there is no valid evidence to conclude whether these authors were one or two.

His works are 1–2 an antati and a Purana (G. T. C. 863) on the Arunachalam. Antati contains 102 Kalippas. The puranam is in 13 carrukkams with 649 viruttams. (3) Tiruvarur kovai of 496 verses (T C.) (4) (T. C.) Tiruvirincaipuranam of 8 chapters and 370 verses. (5–9) Sevvantipuranam (G. T. C. 871) Arunai-kalambakam (G. T. C. 2687) and three kovais are also said

to be his works. (10) Commentary on the Soundarayalagari. (TIA) One Tiruppanandal ula also is ascribed to him. G. T. C. furnishes one Tirtagiripuranam also under the name of Saiva Ellappanavalar. (G. T. C. 872) Introductions confirm his authorship of the commentary, kovai and Arunagiripuram.

He was a staunch saivite. There is no religion above saivism, such was his faith in his religion. *Tradition goes that he was a contemporary of Pillaiperumal Aiyangar and competed with him in writing poems.

PARAMESVARA PULAVAR.

Paramesvara Pulavar is presumed to have been the head of one of the Tiruvannamalai mutts. He was a contemporary of Serai Kavirajar and compared Ellappanavalar with Kavirajar [365]in a poem which is recorded in Tanipadalkal. The poem says that Ellappan retreated to the corners before the brilliant fame Kavirajar. Ellappan also cursed him in return. Apart from this nothing is known about the poet.

SERAI KAVIRAJAR.

**Karunigar by community [227]he was the author of Kalattinatar ula. The author was famous for his poetic talents, and known by his titles Acukavi Rajasingam and Vannakkalanciyam. [253] Antakakavi in his seyur Murugan ula mentions this author as Kavirajan and Ellappa navalar is related to be a contemporary of this author. Hence he belongs to the XVII century. [365]He has written a message poem to Ativeeraraman alias Sivalimarapandya (S. S. D. XVI–178). If so, he must have lived in the later XVI century also. Mr. S. S. Desikar says

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* I. V. II–XVII ** Kalatti ula – N. V. S. Edn. '25.

that he belonged to Serai of Colanad and not of Pandyanad as some hold it since he says of himself to be a thunderbolt to the poets of Pandyanad. 'Inda desa Pulavar manattukku idiyena vanden kan' (5).

PILLAIPERUMAL AIYANGAR.

Pillaiperumal Aiyangar alias Manavaladasar was the reputed vaishnavite author of Ashtaprabandam. Mangai was his birth place. Scholars proposes more than one person under the name of Manavaladasar. Mr. S. S. Desikar finds that there were four different persons with this name though with a slight difference in the prefix or suffix. According to him Mangai Manavaladasar the author of Alagarantati and Tiruvarangattumalai was one of them; Alagiya Manavaladasar the author of Tiruvarangakalambakam; was another. The Battar servant, Manavalaperumal the author of Tiruvarangat-antati, Tiruvengatamalai and Tiruvengatattantati was the third; Venmani Pillaiperumal the author of Tiruvarangattucal tirunamam was the forth. Since the last Venmani Pillai-perumal is marked by S. S. Desikar as the grandson of Manavaladasar he is a different person but the other three persons might have been one and the same.

223 Since Tiruvarangakalambakam gives the name Manavaladasar different from Manavalavallal, Manavaladasar is marked by Mr. Desikar as a different person. Alagaranatati also gives the name Manavaladasar at the end. Since Manavalaperumal of Tiruvarangattantati mentions Battar as the teacher he is also separated as one by Mr. Desikar. Venmani Pillaiperumal also mentions Battar as the teacher in his work.

Pillaiperumal has paid homage to Ramanuja and Batter in his poems. There is a tradition that the Battar mentioned

above was the Battar the disciple of Ramanuja (one of the triple acharya Ramanujar, Battar and Manavaladasar since it has not mentioned Manavalamamuni. The Battar mentioned by Manavaladasar and Venmani Pillai perumal are clearly marked as Patmanaba Battar and Kulanaba Battar, and it is therefore not possible to identify Battar the disciple of Ramanuja with these [223]Patmanaba and Kulanaba Battars. If so, he should have paid homage first to Ramanuja as the custom was to his personal teacher and then to Patmanaba Battar. This might have also been a tradition in the days of the Aiyangar.

Prof. K. S, Pillai identifies the Battar teacher of Manavaladasar with one Paravastu Battar a disciple of Manavala Mamuni. One Parasara Battar has written a book of encomium on Manavalamamuni. If he were the Paravastu Battar or Padmanaba Battar mentioned by Prof. K. S. Pillai Manavaladasar had lived after Manavalamuni in the XVI century Since Manavaladasar lived near to the age of Mamuni. He has not mentioned Mamunigal in his poems. Tradition says that many decades passed before the tradition of paying homage to mamunigal began.

Had Manavaladasar lived in the age of Ramanujar and Battar he would have shone as a teacher and been mentioned by the Guruparambarais. Such a master poet might not have been overlooked by the historians of Guruparambarai.

Traditions go that he was a contemporary of Saiva Ellappa Navalar and an officer under Tirumalainayaka of the early XVII centuty. If it is true the Aiyangar must have lived both in the later XVI century and the earlier XVII century. There is also a tradition that he was vanquished by Kumaraguruparar in a religious controversy

(TPA). This may atleast imply the contemporaneity of the two

Among the (eight) ashtaprabandam most are on the deities of Tiruvarangam, Tiruvengatam and Tirumaliruncolai. They are antatis malais and Kalambakams. The last is Tiruvarangattusal tirunamam antati on the 108 vaishnava (S. M. 970) religious towns also was one. Two books Para-bramavivekam and Tirunaraiyur nambi megavidu tutu (MTS) also are ascribed to the author.

GURU NAMASIVAYAR.

Guru Namasivayar was the disciple of kukai Namasivayar and he belonged to Chidambaram, this is attested by an inscriptional verse. He wrote Chidambara venba (G. T. C. 3066) Annamalai venba (G. T. C. 3068) and Paramarasiyamalai (G. T. C. 1029).

*Two inscriptions of the Vengatapatidevaroya (S.1. 1. I-58) are found in saka 1514 of 1592 A. D. and in saka 1510 1588 A. D, respectively. One of which registers a grant of a mutt to Gurunamasivayar of Chidambaram and the other gives power of supervision to him over the daily distribution of food to 20 ascetics in the temple.

That he died in Iswara which corresponds to 1607 A. D. is furnished by a venba.

KUKAI NAMASIVAYAR.

Kukainamasivayar, the master of Gurunamasivayar lived in the Kukai (cave) mutt of Tiruvannamalai. The mountain caves served as monastries for the ascetics. His works are arunagiri antati (G. T. C. 2535) and Sonagirimalai. The

antati was a book of morals studied by the students of Tamil in the beginning, It was also popular in general.

REVANA SIDDAR.

Revana Sittar was the illustrious author of Akaratinikantu. [224]Akaratinikantu calls him Puliyur entarum Chidambara Revanasiddan. Strengthened by the fact that he was called Chidambaram Revena siddar, scholars assumed Tillai Chidambaram to be his native town but Mr. Desikar says that Puliyur, the Kodambakkam of Madras was his birth place and that hence he was called Puliyur Revana Sittar. This may be probable since Puliyur is said to have been situated in Tondaimandalam. Some say that his birth place was Peralam.

Had he been called Revanattiyar as Pavalar caritai Dipam says he might have been a Virasaivite says Mr. S. S. Desikar.

[225]The introduction of Akaratinikandu gives the date of the work as saka 1576 1594 A. D Hence the date of the author is beyond doubt. Prof. K. S. Pillai assigns the puranams of Revanasittar to the later XVII century. Then, the author must have lived in the XVII century also.

(O. M. L. 90) His Akaratinikandu was lexical work of 3,368 cutras. It is in the alphabetical order. In the XVI century this new method of compiling dictionaries in the alphabetical order was introduced first by this author. Since Akaratinikandu mentions the following puranas at the end of Kakara, Takara and Pakara etukais respectively, these must have been written before the Akaratinikandu.

(TIA) 1. Tirupattisvara puranam is not available now

2. Tiruvalamculi puranam was on the town Tiruvalamculi near Kumbakonam

3. Tirumerralipuranam was on the fown of Kaccimerrali

4. Paramarahasyam and Sivagnanadipam (D. C.) are ascribed to the author by a. c.

UTTANDA VELYUTAKAVI.

Uttanda Yelyutakavi was a brahmin poet who lived at Tiruvadikai. An inscription of Tiruvadikai of saka 1458 (10th date of Adi) or 1536 A. D. in forms that he was born of Koundinya Kotra of Mahipalakulakalaceri of Uttarameru. He was given lands and house-sites as a gift for his book **Tiruvadikai kalambakam** on the deity of Tiruvadikai. The book is not available now. M. E. R. 376/1921. S. T. K.

PANDIKAVIRAJAR.

Pandikavirajar was granted land in appreciation of his book Viramalai on Tiruttoniappar a representative of the nayakas, in saka 1452 1530 A. D. as indicated by an inscription in Rangiam temple of Pudukottai: Viramalai is a book in praise of the valour and victory of kings (Putu Inscrip: 966 p. 621).

THE AUTHOR OF TIRUVARURPURANAM.

An occasional verse probably an introductry verse in Peruntogai (1954) states that one Tiruvarur puranam was written in kali 4647 1546 A. D. on the request of the saivites. This is an anterior to the familiar Tiruvarurpurana by Sambanda munivar of 1592 A. D.

ANATAVIRYAR — THE COMMENTATOR OF NILAKESI.

Some scholars consider the author of Merumandarapuranam was the commentator on Nilakesi. Mr. M. R. Aiyangar refutes the point that Vamanamunivar of Merumandarapuranam

was the commentator of Nilakesi also. [236]This commentator claims Tirukkural 326, 353 and Merumandarapuranam as'our scripture's in his commentary, and therefore he would not be the author of Merumandarapuranam. [447]He was the temple priest and storekeeper of the Tirupparuttikunram temple according to an inscription of caka 1440 1518 A. D.

Nilakesi was one of the five minor Kavyas. It expounds the doctorines of jainism. It belonged to the former centuries bnt the commentary was made in this century. Since he mentions Merumandarapuranam of the XV century he is placed in the XVI; or he may placed in the XV century also.

ARAPATTAR.

Arapattar was the author of (TIA) Baratasastra the grammar (science) of Dancing (Natya). It deals with music also. [228]He has mentioned Sarangadeva of XIII century in his work, and hence must have lived after XIII century; and since he has not mentioned Venkadamaki son of Govinda Dikshitar, a minister of the nayakas of Tanjore of XVII century, he might have lived prior to XVII century. Another point is that he has not discussed the 72 melakartas of music as Venkadamaki did. Had he lived after Venkadamaki he would have discussed the 72 or atleast mentioned them. Prof. K. S. Pillai puts him in the XVIII century for which no reason is adduced by him.

ARAMVALARTTAN.

Aramvalarttan of Baratacangrakam (a grammar of Dance) also does not discuss 72 ragas but only 32 in his book and he quotes Chidambara pattiyal of this century and hence he might belong to XVI century. He has also mentioned [229]Sarangadeva in his introductory verses. Vijayanagara rulers like Krishnadevaroya gave much encouragement to the

sine arts to which perhaps these books are partly due. If Aramvalarttan were Aramvalartta Mudaliar the minister of Krishnadevaroya, he must have been the patron of this work. Or he may have been the author also. Paranjoti of Chidambara Pattiyal and Aramvalarttamudaliar were disciples of Kanci mutt, the author has quoted Chidambara pattiyal in his work.

St. Xavier: wrote Kristopatesam in 1577 A. D. (Sini) K. T.

St. Andric: wrote Christava Vanakkam in 1579 A. D. (Sini) K. T.

Tattvaprakasar a disciple of Gnanaprakasar of Tiruvorriyur of this century wrote a commentary on the Parabakkam of Sivagnanasiddiar.

Nambi Sivakrayogi wrote a commentary on the Sivaneriprakasam of his master Sivakrayogi (TIA).

Anandakuttar [231]of Viranallur of Pandyanad wrote Tirukalattipuranam. He is otherwise known as Parimalapulavar There is one Anandakuttar who annotated Tiruvasakam. Whether these two authors refer to one and the same or not is not known (N. V. S. 1912). His teacher was one Satyagnana Desikar. The introduction gives all these informations. The author of Iraivanaraiyurpuranam also was a disiciple of one Satyagnana Darsani of this century.

Kumarasvamy Avatani wrote Deyvacilaiyar Viralividu tutu (S. V. Edn. 1936). According to the preface of one edition it was written in the XVI century.

Gnanavarotaya Pandaram wrote Upatesakandam of Kandapuranam in Tamil different from that of Koneriappa

mudaliar. A colophon of T. N. C. states that Kalamegam wrote a letter to Gnanavarotayan. From this it is known that Gnanavarotayan was a contemporary of Kalamegam. And since Gnanavarotayam mentions Arunagiri as Vayaluratanil entai he comes after Arunagiri and he might have lived in the XVI century also.

PATTINATTAR.

The poems, except those found in the XI Tirumurai are considered to belong to another Pattinattar of this century. Since this later saint is praised by Tayumanavar of the XVII century he is placed in the XVI century. Later usages like prayojanam; Vekute; icukkite; Pommalattam (Telugu) are found in this collection. He hates very much wealth, women and human body as can be seen in his stanzas (Some scholars place him in the Vijayanakara period).

KATIRAIMALAI PALLU.

Katiraimalai is in Jaffna. The foreward of the edition says that it was written in the XVI century..

IRUMPAL KANCI AND PERUMPORUL VILAKKAM.

Stanzas from these two works are collected in the Purattirattu. These works are considered to have been written on the Purattinai. Kanci of Irumpal Kanci implies that it was on the Kanci theme of Purattinai. Perumporul vilakkam was on morals, like KilKanakku. Prof. S. V. Pillai thinks that Purattirattu might have been collected between XIII and XVI centuries. Hence these works might have belonged to a period before XVII century. Hence it is included in the XVI century.

MANTAI PALLU.

According to the editor of Katiraimalai Pallu the Mantai Pallu was written by Chidambara tandava Maturakavi

400 years back i. e. in the XVI century. Except this nothing is known about the Pallu.

BARATA SIDDHANTAM.

This book on the art of dancing is wholly on Tala. The editorial preface of the book (M. O. L. Pub.) states that it may not have been written before XVI century.

VASU CARITRAM.

Vasu Caritram by Tondaiman ambalattadum Aiyan might have been written between XVI and XVII centuries. The telugu version of this work was written in 1570 A. D. The Tamil version also might have been written in the XVI century (M. O. L. PUB.)

ARAMVALARTTA MUDALIAR KALAMBAKAM.

**According to T. N. C. a pandya wrote a kalambakam on the Aramvalartta Mudaliar a minister of Krishnadevaroya. The book is not extant now (M. T. N. 113). The hero, Mudaliar, must have been the same patron or author of Baratasangraham, the Aramvalarttan as discussed above in this chapter.

IRAIVANARAIYURPURANAM.

Tirumalainainar Candrasekar a disciple of Satyagana Darcini of Meykandar line wrote this purana and was awarded a house-site and land according to an inscription 1432 of saka (1510 A. D. of Pramotuta, Purattaci 25th) (M. T. N. 248) (M. E. R. 109-10/1937-38).

ISAI RAMAYANAM.

[448]One Nallatambi Kangeyan of XVI century patronised the writing of Ramayana in musical verses as known from

the 64th stanza of Kongumandalasatakam. An inscription of the Kangeyan of saka 1521 or 1599 A. D. says that he bestowed many gifts on the temple of Tirucenkode. This confirms the date of the work.

IRUPPULI PALLU.

230 gives information of one mudali kamintan who got gifts from Krishnadevaroya for his valorous acts. The book Iruppulipallu which mentions this, must belong to XVI century. The name of the author is not known. (K. M. C. 74 St.)

RAMESWARAM VERSES:

444 In the Ramesvaram Siva temple three verses are found on one Ramanatamunivar who built the temple in stone in the caka years 1520 1530 or 1598–1608 A. D. They fallin the close of the XVI century and the beginnings of the XVII century. The subject of the verses is the construction of the temple.

(Tam & San Ins: 58: Scm. 114)

THENKASI VERSE.

445 One inscription of Ativeerarama pandya is found in the Siva temple of Tenkasi, The Viruttam speaks of some. gifts of the pandya to the temple (S.C.M. 117: S.T,IV120).

446 Three other verses also are found in the same temple They belong to Kulasekara pandya of 1552 A.D. This date is given in the first verse itself as that of the coronation of the pandya. The second verse informs about his receiving a Viravenbamalai a book on his valour. The third verse tells of his finishing the construction of the Gopura. (S.C.M. 118: T.A.S.: I. 105).

XVII CENTURY.

INTRODUCTION.

The religious trend of literature continued in this century also. The Virasaivite mutt of Mailam was founded now. The Nayak representatives of Vijayanagar became more or less independent, and began to rule over parts of Tamil country, their capitals being Madurai, Trichy and Tanjore.

There were other Chieftains as well, such as the Setupatys of Ramand, Chieftains of Pudukottai, Ariyalur, Ettayapuram, Vijayanagaram and others like Vadamalaiyappan Tiruvengata-natan and trading magnates like Seetakati who became the strong supporters of the poets of this period. This century marks the entry of Mohammedans in the field of Tamil literature thus identifying with Tamil culture without leaving their religions since many of them were Tamil converts.

Except the mutt schools of poets, others may be grouped under the names their patrons: 1. The Seetakati group, 2. Vadamalaiyappan group, 3. Tiruvengatanatan group, 4. Setupaty group. Kumaraguruparar may be classified under the group of Darmapuram mutt and Sivaprakasar under that of Turaiyur mutt. Apart from the religious themes, poets wrote poems or prabandams as panegyries on their patrons, which form a fertile source of information. A considerable number of puranas and minor prabandams of Tamil literature were written in their period. Satakam on the literary and political histories of Tamil mandalams and many lexical works were also written now.

Virasaivite mataphysics and religion were encouraged by the literature of this period. A Virasaivite school had flourished during the days of Sivaprakasar. Elaborate description of any one unit of Kovai prabandam has begun. The general trend in this century also has been to write puranams on the holy towns. Mr. S. S, Desikar has written a separate history of literature for this century also. More than 30 poets have been newly added to this century by this thesis.

SOURCES.

Except in a few cases, our information about poets is posed on proper sources primary and secondary.

Gnanakuttar of Vridhacalapuranam and Akora munivar are discussed on the basis of editorial prefaces (Traditions). These may not be unreliable since they are corroborated by historical facts.

Tradition says that Swaminata Desikar was a contemporary of Vaidyanatanavalar. Sarkarai Pulavar (of Nettimalai) also joins this list.

For the date of Tayumanavar a stray verse may be more reliable than the tradition that he lived during the period of Nayaks of XVIII century.

Many books have been placed in these centuries on the basis of (Editorial Prefaces) tradition and histories. Until proper sources are secured for these the informations of historians like authors of O. M. C., T. I. A. Ilattu pulavar caritram; T. P. A. (J. Murdoch) M. T. N:, G. T. C. B. M. C. etc., may be accepted for the present as source materials. These are useful for discussing many of the works of

XVIII century also. J. Murdoch compiled a list of printed books in the sixties of XIX century. It may be deemed as probable.

Besides the works of this century Tani padals (315, 316, 330, 350, 357, 359, 363-A, 366) and inscriptions (449) form the sources for this century.

Tondaimandala satakam, Colamandalasatakam and Pulavararruppadai of this century form sources for other centuries (XIII, XII, XVI, XIV, XVIII).

SIDDAR SIVAPRAKASAR.

According to tradition Sivaprakasar, hailing from a Saiva Vellala family of Kumbakonam, went to Tiruvaduturai to become an ascetic and a disciple of Namacivayamurtikal, the first head of Tiruvaduturai mutt. [232] The Mackenzie manuscript calls him Sivaprakasar Siddar. He was renowed as a Siddar.

Then he became the first head of the Turaiyur mutt and was living both in the Tiruvannamalai and Turaiyur mutts. He probably belonged to the earliest group of people to become lingayats and to develope the Virasaiva cult in Tamilnad. This is confirmed by his titles, Tirutturaiyur Sivaprakasar and Attuvitalingam taritta Sivaprakasar (Introduction: Attuvita Venba commentary).

In those days the representatives of Vijayanagara king in Chidambaram were strong Vaishnavites and showed some prejudice against saivism and as a result the daily worship (puja) of the Saivite temple of Nataraja was not performed regularly. In this connection the saint poet Sivaprakasar went to Vellore as a representative of Saivism

met the Governor of the Nayaks and got everything set right.

[233]The Mackenzie manuscripts on the life of Sivaprakasar, a valuable source of history, narrates these events in detail including the miracles of Sivaprakasar and furnishes the name of the then Nayak Governor of Vellore as Lingama nayaka who ruled upto 1610 A. D. The geneology of Turaiyur Palayapat states that Linga Reddy of the Turaiyur Palayapat of the same time who built a mutt for Sivaprakasar at Turaiyur ruled between 1610-1648 A. D. The [232]manuscript further states that Sivaprakasar was a disciple of Namasivaya-murthy. So, the saint poet lived in the first part of the XVII century. Namasivayar was the first head and founder of the Tiruvaduturai mutt. That Sivaprakasar was a disciple of Namasivaya Desikar is attested by stanza of Attuvita venba of Sivaprakasar himself.

*He wrote five books most of them having a religious and phisosophic value: 1. (TIA) Attuvita venba of 218 venbas (D. C.) is Vatulakamam in a nutshell. This information, with the names of the author and the book is furnished by two verses of the same book. 2. Satakatrayam, 3. Anubavasatcattalam and 4. Gnanapasita ratnamala were philosophies of Virasaivism. 5. The last work was Tiruvalanturai Cintu.

AMBALAVANA DESIKAR.

Ambalavana Desikar was installed as the second head of Tiruvaduturai mutt by Namasivayamurtikal. In a verse

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*Attuvitavenba Preface – Tarana Kalaratna Press Mukkantan; Mantrakoppiam; Titca viti; Kapparai mukyam; etc. (10 works)

at the end of Siddhanata pahrotai the author is called 'Tiruvaduturai Ambalavanan'.

That he was a disciple of Namasivayar is evidenced by his book *Namacivayamalai (O. M. 313) in which he pays homage to his master. The book contains 137 verses.

His other works are: Pasanda Nirakaranam – a refutation of Virasaivism. Since Siddar Sivaprakasar became a Virasaivite it was found necessary to refuse its tenets. The latter dispute is symbolised in Sivasrama telivu. Tasakaryam, Sanmarka Siddi, Siddandasikamani, Siddanta Pahrodai, Upaya-nittai, nittai villakkam, Upatesa venba and Atisayamalai are all about the Saiva Siddanta philosophy and on the mystic experience according to Saiva Siddanta. Pupillai attavani is an easy philosophical treatise for laymen like cooks. His authorship of a work called Anuboka venba is questioned by some. These books except Puppillai attavani and (O. M. 389) Anuboka venba are included in the 14 Pandara Sastram of Tiruvaduturai mutt.

Dakshinamurthy Desikar, junior to and contemporary of Ambalavana Desikar, wrote Tasakaryam and Upatesa Pahrodai. This is known from the introduction to the edition of Tiruvaduturai mutt Pandara Sattram.

GNANAKUTTAR.

Gnanakuttar became the next head of Turaiyur mutt after Siddar Sivaprakasar. He is different from Gnanakuttar the author of Tiruvaiyarrupuranam.

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*S. S. Desikar: XVII century poets.

The Preface of his Virudhachalapuranam states the tradition that he was disciple of Siddar Sivaprakar. Hence the author belongs to XVII century of Siddar Sivaprakasar.

The puranam was popular containing 14 chapters 438 viruttams. The poems were daily recited by the Village folk of Tamilnad. His another book Tiruvidaimarutur puranam is not available now. (S. S. D)

AKORA MUNIVAR.

Akora Munivar of Tiruvarur was an ascetic in the line of Kamalai Gnanaprakasar. [241]The introductory verses of his works call him Akoradevan. No clear evidence is available for the date of the author but he is said, according to the editorial preface of Ilakkana vilakkam, to have been a student of Tyakaraja Desikar, father of Vaidyanata Navalar of Ilakkana vilakkam, and a teacher of Vaidyanata Navalar.

He was proficient both in Tamil and Sanskrit. He has three puranams to his credit. 1. (O. M. 1139) Kumbakona-puranam (O. M. L. 1100) of 13 chapters with 1118 verses. 2. Vedaranyapuranam of 77 chapters and 3,243 viruttams, the biggest of his works (G. T. C. 342). These two works also have the name of the author mentioned in their introductory verses. 3. Kannapper puranam of 650 viruttams (O. M. C.)

Velliambalavana Tambiran of Tinnevelly became an ascetic under the grace of Masilamani Desikar and Gnanasambanda Desikar the fourth and the fifth heads of Darmapuram mutt respectively. His works on the Gnanasambanda Desikar confirm this.

It is related that he was a student under Kumara-guruparasvamikal and a teaher to Sivaprakasaswamigal. The

date of Sivaprakasar is known from his work Prabulingalilai as 1652 A. D. and therefore the date of Velliambalavanar should have been the early XVII century. A poem which was composed by Sivaprakasa Swamikal from a phrase given by Velliambalavanar is found in the Peruntogai (1921). He has praised Sadasiva Navalar (son of Vaidyanata Navalar) of later XVII century as discussed below, on hearing his religious discourse (P. T. 1724). Thus he should have lived in the early and later parts of this century.

*1. Gnanasambanda Desikar Sikamalai, 2. Talattu and 3. Tirupallielucci, were encomiums on his master, 4-5 Muttiniccaya Cirrurai and Perurai were commentaries on Muttiniccayam, 6. Gnanaparanavilakkam was an elaborate commentary on Sivagnanasiddiar. This is a mapadiyam to Sittiar. These are the greatest contributions of this great savant. His prose, though full of erudition, is yet simple. Because he is trying to explain Tamil verses in terms of Agamas the style is another example of Manipravala. His commentaries preserve references to sanskrit Agamas and Tamil works of philosophical significance. 7. Mrikendram, probably a translation of the Upakama of the same name. (T. C.) He has quoted from many works like Meinnerivilakkam, Porulnerivilakkam, Kudandaikovai Kudantaikalambakam, Aludaiya pillaiyar oliyal antati etc. (in his commentary) which are not available now.

*The decads beginning with 'Patturpukku irandundu' and 'Ponnamitali virai' of Sundarar Devaram are considered to be his interpolation and the later decad is removed from the latest editions. Such poems of Periapuranam are labelled clearly as Vellipadalkal.

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*Periyapuranam — Tirumalai carukkam 18–22 verses Samajam edn.

SIVAPRAKASA SVAMIKAL.

Sivaprakasa Swamikal, an illustrious son of Kumarasamy Desikar, studied Tamil literature from Velliambalavana Tambiran of Darmapuram. 356Stray verses call him Sivaprakasa adikal. (P. T. 1944).

He was an apostle of Virasaivism, the spread of which in Tamilnad owes much to the literature of Sivaprakasar, He had to fight against the spread of Christianity in Tamilnad. That he wrote a book as Yesumatanirakaranam quoted by Chidambara Swamikal in his commentary justifies this view.

240His great book of philosophy on Virasaivism Prabulingalilai, was written in 1652 A. D. This date is given in one of his poems. The book is in the form of a story of Allamadevar, the founder of Virasaivism. It is a translation of the Kannada work of the same name. It contains 25 chapters (Katais) and 1157 viruttams.

His other works are: 1. Sonasailamalai (1032–O. O. M. L.) on the deity of Tiruvannamalai, 2. Tirucentilnirottaka antati of 30 verses (O. M. L. 2583). This is a great feat of versification of composing poems without using labials. This was composed accepting the challenge of a poet who challenged Velliambalavana Tambiran his master. 3–6 A kovai. an ula, a kalambakam and an alamkaram on Tiruvengai temple, 7. Sivaprakasa Vikasam: A philosophy on Saivism. 8. Tarkaparipatai (A. U. C.) Prose – translation of a sanskrit work on Logic. 9. Nalvar Nanmanimalai (O. M. 2861) on the four saivite Nayanmars, 10. Satamanimalai – Tenets of Agamam, 11–15 a tootu a talattu, a pillaitamil, kalambakam

*His works : Muttiniccayam-Com. Preface-Darmapuram edn.

and a Tirupallielucci on the Palaiyasvamikal of Maillam 16. Tirukuvapuranam (890 O. M.) on the Trivirkolam in 7 chapters and 707 verses. 17. Vedanta Cutamani (a. n. c.) a translation of a Kanada work. 18. Siddhanta Sikamani – a virasaiva philosophy of 880 viruttams. 19. Palamalai antati (2551) 20. Pikshadanamummani malai (2861), 21. Periyanayaki Ammai Kaliturai, 22. Tiruviruttams (2861) on the deities of Palamalai or Vridhacalam. *23. Yesumatanirakaranam: a book of refutation of christianity. There is a tradition (a. c.) that it was against Viramamunivar. This Viramamuni should be different from Father Beschi who is generally called Viramamuni who came to India in the XVIII century. This was probably against Father Robert De Nobili. 24. Nanneri (237 O. M.) a moral work of 40 venbas. This is familiar among the students of Tamil. 28. Kalattipuranam – only two chapters of this work were finished by the poet, the rest was completed by his brothers. (26–40) Malai Prabandam (31, 32) worshipping the Anmalingam. His poems are highly imaginative, impressive and instructive. He was a repository of imagination (Karpanai Kalanjiyam).

SANTALINGA.

Santalinga of Tirupperur was a disciple of Sivagnana Palayya Swamikal of Mailam. He became a disciple of Sivagnanapalayya Swamikal on whom he has sung a uumber of prabandams. Stray verses call him virasaivan Santalingan (P. T. 1960).* He married the sister of Sivaprakasa swamikal. Some hold that he belonged to Turaiyur of Trichy for which they have not give reasons. His works are: 1. Vairakya satakam of 50 viruttams on the unshakable faith in Siva. 2. Vairakya Dipam of 101 verses extolling the greatness of renunciation (asceticism). 3. Avirota

*Preface to the edition of Sivaprakasar works – Kalakam

untiar of 100 stanzas (P. T. 1960). 4. Kolaimaruttal: 22 verses prohibiting the killing of animals (G. T. C. 5—11—3).

KARUNAIPRAKASAR.

*Karunaiprakasar was a brother of Sivaprakasar. He wrote Ittalinga akaval and a part of Srikalattipuranam (G. T. C. 879). A stray verse gives a list of books written by the three brothers (P. T. 1944).

VELAYYAR.

**Another brother of Sivaprakasar. He has written eight books: 1. Ittalinga Kaittalamalai (TIA), 2. Nallur-puranam (G. T. C. 966), 3. O. M. 4099 Virasingadanapuranam a history of Virasingadana mutt, 4. Namasivayamalai (a. c). biography of Kukai Namacivayar, 5. Parijatalilai – on the sacred sports of Krishna (a. c.), 6. Mailam irattaimanimala. (a. c.) 7. Mailattula (a. c.), 8. Kalattipuranam; what had been left unfinished of this work by Sivaprakasar and Karunaiprakasar.

Kumaraswami Desigar† the father of Sivaprakasar also was a good scholar and poet. He was much proud of his sons and it is testified by a stanza composed by him.

KUMARAGURUPARAR.

Kumaraguruparar hailed from Srivaikundam of Tinnevelly district. ‡‡It is related that he was born dumb and that he was cured of the defect by the grace of Muruga. He flourished as a great saint and poet. [316]A stray verse calls him Kumaraguruparamuni and gives these informations :

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*P. T. 1939 **P. T. 1941 †P. T. 1945

‡‡Preface – Kumaraguruparar works edn. Kazhagam.

*It is stated that he wrote Nitinerivilakkam, a moral work of venbas at the request of Tirumalainayaka of Madurai of XVII century. A verse of his Minakshi kuram hails the 'Saccinagar Tirumalai Bupaty'. [239]Another evidence for his date was that he was a disciple of Masilamani Desikar the fourth head of Darmapuram mutt who is assigned to XVII century. He has written one Pandaramummanikovai on his master.

According to Tiruppanandal edition Tillainayagaswami of 1720-56 A. D. who founded the Tirupanandal mutt was the fifth head after Kumaraguruparar. Cokkanatamunivar; Arunachala munivar Ambalavanamunivar and Cadaiyappa munivar managed the Kasi mutt after Kumaraguruparar. Allowing 100 years for these four saints it is proper to fix Kumaraguruparar in the early part of the XVII century during the period of Tirumalainayaka.

A Kumaraguruparar Tulasidas synchronism is asserted by some but the date of composition of Ramacaritmanas of Tulasidas is earlier than Kumaraguruparars, though this does not prevent Tulasidas being influenced by Kamban's version when he had been on a pilgrimage to the south.

THE OTHER WORKS.

A list of his works is given by an old poem. 1. Kandarkalivenba (O. M. 3121) of 122 Kannis on Muruga. This is so great that worshippers of Siva recite the poems every day. It is said that this was his first work. 2. Kailaikalambakam: on the deity of Kailasapuram the birthplace of the poet. 3. Minakshiammai Pillaitamil (O. M. 3000) on the Goddess of Madurai. 4. Kuram and Irattaimanimalai: kuram is

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*K. K. Prabanda Tirattu - 1939 Dr. Edn. T. P. A. 130

questioned by some and a last verse of the book on Ṭirumalainayaka is cited against this view. 5. Madurai Kalambakam [3121], 6. Tiruvarur Nanmanimalai, 7. Muttukumarasvami Pillaitamil [3121] on the deity of Muruga of Vaitisvarankoil, 8. Chidambara Mummanikovai on the Nataraja, 9. Sivakami ammai Irattaimanimalai 10. Chidambara Ceyyutkovai - a work on poetics. 11. Sakalakalavallimalai - on the Goddess Sarasvaty, 12. Kasikalambakam—on the deity of Siva of Banaras and 13. Kaci Vinayagar Padikam – on the Vinayagar of Banaras. 14. One Tiruvarutpa also [G. T. C. 3120] is attributed to him.

Most of these poems are majestic, melodious and devotional The sweetness of the poems was such that once, it is told, that the Goddess Minakshi herself was present in the form of a child to listen to his poems. He writes in the classic style.

SAMBANDA SARANALAYAR.

Sambanda Saranalayar* of Darmapuram mutt was a student of Velliambalavana Tambiran according to tradition, He was famous for his Kandapurana Curukkam.

[234]A poem by this saint poet on his master Tirugnanasambanda Desikar, the VI head of Darmapuram mutt, alludes to the greatness of the Desikar who lived after Masilamani Desikar. According to the editor of the work the author was a contemporary of Tamilakara munivar.

He has written two books 1. [TIA] Sikaratnamala [T. C.] - an encomium on the master Tirugnanasambandar.

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*'Maturai, Cir Tarumai vala varul Gnanasambanda Desika Cikaratnam'

K. P. Carukkam: 1952 Tiruppanantal edn. Preface Vidyaratna Press Edn. 1924.

2. Kandapurana currukkam of 6 chapters and 1048 verses. This is widely studied and recited by the saivites, as a summary of Kandapurana.

BALASUBRAMANIA KAVI.

Balasubramania Kavi was born in Palani, the holy city of Murugan. His father was Periavan Kaviroyar who was employed in the temple as flower gatherer and reciter of devotional songs. The author became a master in Tamil and sanskrit. The then king of Tanjore awarded him the title of Kaviroyan meaning the Lord of Poets.

[237]The introduction of his famous Palani talapuranam gives clue to the date of its publication as saka 1550 or 1628 A. D. thereby making clear also the date of the poet. He is said to have been a contemporary of Sivaprakasa Swamikal. The puranam contains 23 carukkams of 987 verses. His other works are: *Dravida Vedanirnayam and Pancaratnacapatikai written on the occasion of his controversy with the Vaishnavas. 3. Saiva Siddhanta Darsan and other five works on the Siddhanta Philosophy.

TAMILAKARA MUNIVAR.

Tamilakara Munivar of Tinnevelly was an ascetic who became the disciple of Tirugnanasambanda Desikar the sixth head of Darmapuram mutt.

[236]One of his poems testifies to the fact that he was a disciple of Tirugnanasambanda Desikar and that he got Diksha and Upatesa from him. [235]His name also is given in it.

[236]The introductory verse of Prayacittasamuccayam states the date of the work to be Kollam 808 i. e. 1633 A. D.

VAIDYANATA DESIKAR.

Vaidyanata Desikar of Tiruvarur ,is well known by his Ilakkanavillakam. [242]A stray verse calls him, Kamalaivaru Vaidyanatan, Vanmikanatanarul Vaidyanatan.

His patron is understood to be Matai Tiruvengadanata whose son was a student of Vaidyanatar. [243]It is for the benefit of the student that the teacher wrote Ilakkana vilakkam, a grammar.

Pasavataiparani was another work of the author but some question his authorship. Mr. S. S. Desikar says that a grant of 10 Kani land was awarded for this work to the author. The book was in praise of the head of the Mailam mutt Sivagnana Palayyasvamigal. The Parani was on philosophical themes.

Nallurpuranam of the author consists of 27 chapters and 1013 viruttams. [D. C.]* The authorship is questioned by some but the verse of oppilamani pulavar testifies to his authorship.

Tiruvarur Panmanimalai [D. C.]; Vatpokkipuranam: of 845 verses [S. S. D.] Kamalalaya Ammai Pillaitamil [S. S. D.] and Mailam Pillaitamil [D. C.] are his other works.

Sadasiva Desikar [238]the eldest son of Vaidyanata Desikar, was a contemporary of Padikkasu Pulavar. He belonged to the latter XVII century.

He wrote introduction to Ilakkanavillakkam of his father and the ani iyal of Ilakkanavilakkam itself is assumed to be his contribution.

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*S. S. D. — XVII C. P.

Vadukanata Desikar, forth son of Vaidyanata Desikar wrote two puranams on Tirumullaivayil [T. C.] and Vaitisvaran Koyil [D C.]

PADIKKASU PULAVAR,

Padikkasu Pulavar hailed from Ponvilainta Kalattur ot Tondainad. His letter in verse form states this. He was educated by Vaidyanatanavalar of Ilakkanavilakam. He was widely known by his historical work Tondaimandalasatakam. [315]'Kongumandalasatakam [85] calls him Collauyarnta Patikkacan.

[357]He has written an ula and a Pillaitamil on Sivantelunta pallavaroyan of Pudukottai of 1681-86 A. D. and he has mentioned Matai Tiruvengadanatan as a great patron in one of his poems which speaks about one Karuppan who was responsible for the writting of Tondaimandalasatakam. He has praised the Sivanteluntan in a stray verse. *He has praised one Kangeyan for his presentation of the poet's Pambalamkara varukkakovai.

[364]Once he wrote a letter in verse to Ragunatasetupaty [son of Talavai Vijayaragunatasetupaty] [who ruled in the later part of XVII century]. [364-A]He has sung highly about the munificence of Sitakati. In the governmen records Sitakati's name is noted in 1693 A. D.

Prof. K. S. Pillai fixed him in 1687–1 723 A. D. Since he had lived during the days of Tiruvengadanatan he should have lived in the early part of XVII century. Thus his duration of life time must have been both in the early and later parts of the XVII century.

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*Tandalaisatakam: Ripon Press Edn. 1938, Preface.
XVII century Poets—S. S. Desikar 133.

His works are : 1. Tondaimandala satakam – 100 verses on the history of various poets and kings of Tondainad. 2–3 Sivantelunta Pallavan ula – and Pillaitamil, these were published in the Court of Sivanteluntan. (S. S. D.) 4. Umaipakattarpadikam (S. S. D.) 5. Pambalankarar Varukkakovai of 600 verses (S. S D.) 6. Pulliirukkuvelur Kalambakam [G. T. C. 2695]. The last three books are of a devotional nature.

Tandalaiyar satakam is fathered on him, but it is refuted by many [See Santakavi].

He was a master of poetic art. His poems were melodius and sweet. A proverb goes that Padikkasu was noted for sandams, *and there is an old verse about the merits of his poems which states that 'the palm leaves manuscripts of the poems of Patikkasu are so grand that the hands which touch the leaves get scented and fragrant; the mouth which speaks about them smells sweet and that if they are planted in the field they yield a crop of Tamil.' [P. T. 1733]

Tirukurunkudi Nambi, a native of Tirukurunkudi near Tinnevelly has contributed many fine occasional verses on the patrons like Kalattiappan. T. M. Satakam calls him Kurunkudi nambi. He seems to have been a contemporary of PADIKKASU PULAVAR. ANTAKAKAVI Viraragavan has sung one Kalatti Krishnappavanan who might have been the patron of this poet also. His verse on the Kalattiappan is immortalised in the Tondaimandalasatakam as 'Karataka-takaturai Vanai manakar Kalattiye.'

MATAI TIRUVENGADANATAR.

Matai Tiruvengadaṇatar of Prabotacandrodayam was a native of Matai and a son of perumaliyer. The

*P. T. 1804.

introduction of Meignana vilakkam calls his native town as Matai. Matai is located by some in Tiruvamattur of Nadunadu of South Arcot. Mr M. R. Aiyangar attests this view by quoting Matai from Tiruvamattur Kalambakam of Irattaiyar. But Panavidu tutu states his town to be of Colanad and Kaviri river.

He was the Governor of Tirumalainayaka Kayattaru region of Pandyanad. 'Tiruvengadanayakkan Kariyattu Karttan' [Ins'] Tiruvengadanatan'.

449 There is an inscription of saka 1555 [1633 A. D.] by which Tiruvengadanatar exempted one mutt of Sankarabarat[i] from some taxes imposed by Visvanata Nayaka of saka 1466 1544 A. D.

*His period is fixed between 1625–1659 A. D. He has served under Sokkanata Nayaka also. His son Venkatesaiya worked under Rangakrisna Muttuvirappa nayaka as found in the Panavidu tutu. Then some grants of land were made in the name of Tiruvengadanatier. These grants are in the form of a copper plate of Kollam 858 or 1683 A. D. Mr. S. S. Desikar holds that Tiruvengadanatar must have been dead by that time. Prabotacandrotayam (G. T. C. 424) or Meignanavilakkam is a translation of the work of the same name in sanskrit. The sanskrit work of that name is a drama but this work has adopted it for producting an epic. It is in 48 chapters and 2019 viruttams. It is Vedantic Philosophy full of ideas and fine diction. Mr. Vaidyanata Desikar was the author and Tiruvengadanatar was the patron of this work in the opinion of Mr. Somasundara Desikar. Mr. Desikar further presumes that one Gnanasopanam (G. T. C. 426) also was written by somebody and ascribed

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*S. S. D.: XVII C. P: 55.

to Tiruvengadanatar. He cites some records and traditions for his conclusions for instance the Tandavaroya mudali edition of Probota candrotayam, which states the name of the author as Vaidyanata Desikar. The traditions of the mutts of Madurai, Tinnevelly, Darmapuram and Tiruvarur also hold the author of the work to be the Desikar (S. T. 4). But how far this is true cannot be now decided.

249But the introductions of both the works state that the Matai Tiruvengadanatan was the author of these works. A sanskrit work also is surmised to have been written by the author, as indicated by the Oriental Manuscript Library catalogue. Another work of this author Gitacara Talattu (G. T. C. 426) is preserved in the Government Tamil collections

SUBRAMANIA DIKSHITAR.

247 Subramania Dikshitar of Alvartirunagari was proficient both in Tamil and Sanskrit and very anxious to write a grammer for Tamil following Sanskrit models, the result is Prayogavivekam. The introductory verse gives these informations. The introductory verse of the grammer states that the author published the work in the presence of 246Ramabadra Dikshitar a great sanskrit scholar who was admired by Sahaji of Tanjore kings. Sahaji belongs to the later XVII century. Prayogavivekam was annotated by the same author.

SWAMINATA DESIKAR.

Swaminatar was appointed the head of the Isanamutt a branch of Tiruvaduturai with the title of Isana Desikar. The poet mastered Tamil as well as sanskrit. 248 In the introduction to his I. V. he calls himself Swaminathan alias Isanadesikan.

He mentions about the commentaries of Vaidyanatan and Subramania Vediyan (P. T. 1718).

He wrote: 1. Tirucentil kalambakam – (T. C.) a minor prabandam on the Murugan of Tirucentur (TIA), 2. Ilakkna kottu: a grammer or a valuable collection of many grammatical principles and commentaries.

SANKARANAMASIVAYAR.

Sankaranamasivayar the commentator on Nannool was a student of Isana Desikar. The commentary was revised by Sivagnanamunivar. It is also a fine commentary on Nannul. The author himself says in a stanza that Swaminatan of Tiruvaduturai was his master (Kuravan) (P. T. 1720).

KALANTAIKUMARAN.

Ponvilaindakalattur the native town of Pukalenti became famous as the birth place of this poet. He was patronised by one Alakavel of Mukundanur who was responsiple for the poet's writing a puranam on TIRUVANCIYAM. [254]The introduction of the puranam supplies the exact date of publication of the work as saka 1538–1616 A. D. The book is not yet printed.

The introduction states that 14 sarukkams and (chapters). 830 viruttams are contained in this purana. The poems are lucid and sweet.

ANTAKAKAVI VEERARAGAVA MUDALIAR.

*Antakakavi Veeraragava Mudaliar was born of Vadukanata Mudaliar of Ulalur near Tirukalukkunram. Though he

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*Tirukkalukunrattula – N. V. S. edn. 38.

was born blind he flourished as a great poet in his life. It is said that he learnt everything by listening and reciting. Kandapuranam Kacciappar taught him Tamil. 'Kacciyile Tannencam etena Karran Muttamilai'. *He is praised as Kalantai Kavi Veeraragavan.

[366]Tirukalukunrapuranam (O. M. 2147) was published under the presidency of Timmappayyan a representative of Vijayanagaram in Chingleput who ruled upto 1680 A. D. The author has written in verse form a letter to this Timmappayan. He composed a Pancaratnam on the eighth head of Darmapuram Alakiya Cirrambala Desikar whose year is supposed to be 1650 A. D.

He has written a Vannam on the Pararaja sekaran of Ceylon. He has met Vaidyanatanavalar of Tiruvarur and Tiruvengadanatar. [330]He has panegyrised Oppilatamalavaroyan of Ariyalur of 1612–54 A. D.

Prof. M. S. P. Pillai assigns him to the XVI century on the ground that a poem of his Pillaitamil (Ciruter – 6) refers to the rebuilding of the local Murugan temple in 1526 A. D. or Saka 1443. As his patron was pararajasingam he must have lived in the first half of the XVI century. This XVI century theory is not acceptable because the periods of Vaidyanatanavalar, Oppilatamalavaroyan and Timmappayyan take us to the later XVII century. The blind bard had been a contemporary of all those persons and he should have lived both in the first and the second parts of the XVII century.

His other works are: (D. C.) 1. Tiruvarur ula, 2. Tirukalukunrattula and Puranam of 832 verses (in 1640

*P. T. 1678

A. D.) (a.u.c), 3.Kilvelur ula, 4. Seyur Murugan pillaitamil (a.u.c.), 5. Seyur ula (a.u.c.) and Kalambakam*, 6. Vittinir Ammayappan pillaitamil of 50 verses on one patron. 7. Kayatharrarasan ula on the Tiruvengatanatar. 8. **Candravanan Kovai on a patron of Anantai of South Arcot. 9. Tirukalukunra malai (O. M. 2148). There is a view that it might have been written by Siddar Sivaprakasar.

His poems were of high order and elegance. Once †Pararajasingam said that the poems of Viraragavan alone were poems while those of others were only stones and not poems. On another occasion he remarked that to appreciate the poems of the Mudaliar by nodding the head, one head is not enough but all the thousand heads of Atiseshan are required.

Alakiya Cirrambalakavi of Mamallapuram got Mitilaipatti near Madurai as a grant for his poems and migrated to that village.

One Venkalappa nayaka served as representative of Tirumalinayaka* and the poet wrote a kuravanci on the Venkalappa, and in appreciation of it got the village Mitilaipatti as a gift. This favours the view that he lived in the first part of XVII century, the period of Tirumalainayaka.

He wrote another [265]prabandam called (S. T.) Talasingamalai on the Talavai Vijayaragunata Setupaty of the later XVII century. Only a few stanzas of this book are available now. Thus the poet belongs to the middle and later parts of XVII century (T. E.).

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*S. S. D. XVII C. P. **

†P. T. 1681

PAKAI ALAGAPPAN.

Pakai Alagappan was a native of. Kodalambakai or Kodambakkam of Madras.* His book was Vadamalai Venba of 108 venbas on the patron kavai [255]Vadamalaiappan a representative of Tirumalainayaka. The book addresses the Vadamalaiyappan and illustrates one kural stanza in each of its venbas.

VENRIMALAIKAVI.

Venrimalaikavi of Tirucendur was born of a family of temple priests (Trisundarar). A stanza of Tirucentur purana introduces him as [256]'Cendur Venrimalai Kavirajan'.

Then foreigners like the Dutch and Portuguese had political sway in South India. Once they took away the image of Muruga from the temple and threw it into the sea. Kavai Vadamalaiyappan, the representative of the Nayakas restored the image to the temple. [256]This incident is spoken of in a musical verse by Venrimalai and an inscription of a mandapam of Tirucendur also confirms this. The date of the restoration of the image, is given in both of these records as the Kollam era 829, Vijaya, Tai 23rd of Friday which corresponds to the 20th of Janury 1653 (Saka 1575) (G. T. C. 963). His only work is Tirucendur puranam of 18 chapters and 829 viruttams.

KARIRATNA KAVI of Alvartirunakari was a student of Tirukurukaiperumal kavi the author of Maranalankaram. A stray verse calls him Kariratnam Perai Varadaiyan (P. T. 1693).

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*Preface to the Vadamalai venba edn.

The author wrote a commentary on Maranalankaram. Tirukural nunporulmalai and Tolkappia nunporulmalai were notes on the grammatical principles of those great works. The book on Tolkappiam is not available now. His commentaries are instructive and noteworthy.

TIRUMENIKAVI* was the son of Kariratna kavi. He has written poems as Tiruppanimalai on Tirupperai. The introduction gives his and his father's name.

The book contains 161 Kannis of Kalivenba metre. Renovations and [256]-A constructions made by Tirumalainayaka and Vadalamalaiyappan in the temple of Tirupperai are narrated in this book. The poem may have been written either during or after the time of Vadamalaiyappan of XVII century.

SIRIYAKARIRATNA KAVI.

Siriyakariratna Kavi of the line of Kariratnakavi was a good poet. (TIA) A poem of Pulavar arrupatai states the date of the work as Kollam 868 1695 A. D. [257]Another poem states that Iracai Vadamalaiyappan was the hero of Pulavar arrupadai. Some scholars assume both Kavai Vadamalaiyappan and Irasai Vadamalaiyappan as one; but they are different. Irasai Vadamalai was the grand-son of Kavai Vatamalai.

Pulavar Arrupatai contains 271 kannis of fine diction and sweet verses. The greatness of poets is beautifully brought out in this work.

NARAYANA DIKSITAR.

Narayana Diksitar was born in Tentiruperai, a vaishnavite town of Pandyanad. He was a land lord. Once he failed

to pay the revenue to the nayak king, and, as the result of it, was put into prison. He prayed to God Makaranedunkulai katar and was freed by Kavai Vadamalaiyappan the representative of the nayaka.[264] Vadamalaiyappan apologised to the Dikshitar for the wrong done to him (the poet) by his officers.

Vadamalaiappan requested the Dishitar to complete the above said poems of prayer and the 67 verses came into a form of 'Makaranetunkulai katar Pamalai' (TC). The date of the poet is apparent. The verses are melodious and touching.

AMIRTAKAVI.

Amirtakavi of Ponnankal of Ramanad District was a court poet of Tirumalai Setupathy. The meaning of his name is 'ambrosial poet' the poet of nectar. He wrote a book of sweet verses 'Nanikanputaittal' a unique contribution to Tamil literature.

The book Nanikanputaittal is an elaborate description of one unit of Kovai prabandam in which the lady love hides her eyes with her palm in shyness in the presence of her lover. Any kovai contains one stanza of this unit out of its 400 stanzas of 400 different themes. But the curious thing of this book is that it contains 400 stanzas on this one theme only. It is a rare feat of poetic thought which became a memorable piece of literature.

The book is on the Tirumalai [263]Setupaty of 1646–1672 A. D. who is glorified in every stanza. For this literary contribution, it is relatad that the poet was rewarded with a golden coconut for every stanza and with the grant of the village of Ponnankal. This establishes the fact that the

poet belongs to the XVII century. The editor of the work states the author to be a contemporary of Antakakavi Veeraragavan.

KANDASWAMI PULAVAR OF TIRUPUVANAM.

Tirupuvanam is near Madurai. *It is related that a Danseuse was the mother of this great poet (Ponnanaiyal Perravan). His ula and puranams are popular among the people. [259]Sitakati Nondinatakam calls him Kandasami-pulavan.

The introduction of his Tirupuvanapuranam[258]states its date as saka 1543 of 1621 A. D.; but scholars question Kandasami's authorship of this purana. Mr. Somasundara Desikar says that the general opinion of the learned is that the author should have been Kandasami Pulavar.

The Sitakati Nondinatakam states that Umarupulavar and Kandasami Pulavar praised Sitakati; So the poet lived in the time of Sitakati 1682 A. D, and thus the poet should have lived from 1621 to 1682 A. D. atleast. Prof. K. S. Pillai puts him in the XVIII century. Dr. U. V. S. Aiyar places him in the XVIII century. He doubts his authorship of Tirupuvanapuranam on the ground that Muttuvadukanata Dorai who is praised in the lines of Tirupuvana ula ruled in the XVIII century.

1. Tirupuvanapuranam consists of 27 chapters and 1437 viruttams. 2. Tiruappanur puranam (G. T. C. 878) has 12 chapters and 575 viruttams. 3. A. U. C. Tirupuvananatar ula of 469 kannis praises the above Vadukanatadorai. The introduction of the ula and appanur puranam give the

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*T. P. Ula. Preface. (A. U. C.)

name of the author. *Other works also are fathered on him: 1. Puspavananatarvannam, 2. Tirupuvanatalavakuppu, 3. Tirttavakuppa, 4. Murtti Vakuppa, 5. Tiruppuvanavayil puranam.

KATIKAIMUTTU PULAVAR.

Katikaimuttu Pulavar was born in Ettayapuram of Pandyanad. He was a balcksmith by community. [260]He became known by his book 'Samudravilacam' in which he praises Venagtesa Rattendran.

*It is said that Umarupulavar was a student of this poet and thus he goes to the period of Umaru Pulavar of the latter XVII century. Another important evidence is that [261]Amirdakavi and Katikaimuttu praise Vijayaragunata Setupaty and his minister Muttirlappan respectively. Hence the poet is to be assigned to the period of Amirdakavi. *The editor of Madanavittaramalai says that the author was a contemporary of Patikkasu, Sankaranamasivayar and Vijayaragunata Setupaty. The hero of his Madanavittaramalai was marutappavakiran who is supposed to be a son of Tiruvengadanatan of this century. The author of Tamil Pulavar akarati furnishes a date 1665 A. D. in connection with his life for which no reason has been given.

His works were: 1. Tiruvidaimarutur antati 2. (O. M. 3639) Madanavittaramalai on the zamindar of Urrumalai, 3. Tikkuvijayam on the zamindar of Sivagiri*, 4. Kamarasa (O. M. 1078) Manjari and 5. Samudra vilacam on the Venkatesarattappan. One Candrakalamanjari also is known to be his work. Most of his works have love themes. Samudravilacam also is the description of a single unit

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*M. V. Malai (A. U. C)

(turai) of Kovai namely the bewailing of a love-born lady at the sea side. She addresses the sea and complains that her lover has not ruturned soon and graced her.

UMARU PULAVAR

Umaru Pulavar was great among Mohammedan poets of Tamil literature. His sirapuranam about the life of the Prophet Mohammed is famous and a worthy contribution to puranic literature in Tamil. He belonged to Pandyanad. [317–18, 259]Sitakati Nondinatakam mentions him as Umarupulavar.

His Sirapuranam was published under the presidency of the treasurer Abdul Kasim and Sitakati of the later XVII century. A moslem saint Satakkatulla (Appa) is mentioned by Umaru in the invocatory verse (17) of Sirapuranam. The Catakkatulla is known to have lived during the period of Aurangazeb of 1658–88. As already discussed a poem of Sitakati nondinatakam states that Sitakati was admired by Umarupulavar and Kandasami Pulavar and hence the poet must have been a contemporary of Sitakati.

Sirapuranam consists of 92 patalams and 5027 fine imaginative viruttams. Though the author was a moslem he has imbued much of Tamil culture and followed Tamil traditions.

NONDINATAKAM ON SITAKATI.

The name of the author is not known. But it is understood from his drama that he was a moslem, He was a contemporary of Umarupulavar and Tiruppuvanam Kandasami Pulavar. The book is written in 222 Kannis or (couplets). The Drama culogses the Sitakati and his brother (1735–O. M.).

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*M. V. Malai – Preface (A. U. C.)

SARKARAI PULAVAR.

Sarkarai Pulavar was the first in the line of Sarkarai and Sini Pulavars. He is introduced as the Nettimalai Sarkarai pulavar since he was awarded a Nettimalai for his poems. *He is said to have lived in the time (1625–58) of Masilamani Desikar the X head of Tiruvaduturai mutt. His date is given as between 1645 and 1670 A. D. (TPA). The preface to Tirucirrambala Desikar Kalambagam states that the Sarkarai Pulavars were two and not one and the first lived in the XVII century. An old poem of the Peruntogai (No. 1754) speaks about the commentary on Cutamani. His works were TIRUCENDUR KOVAI and a commentary on Vedanta Cutamani which was written on the request of Damodaran a minister of Setupaty. He wrote a Kovai also on Damodaran.

Sarkarai II is said to have written Milalai Satakam, Vanduvanaperumal usual and a citra kavi manjari.

MUKKUTAL PALLU.

Mukkutal Pallu is one of the minor prabandams and it is on the life of farmers. The name of the author of this work is not known but some scholars suggest the name of Ennayina Pulavar for it. The editor of Mukkadalpallu states that Ennayina was the author of Mukkadalpallu natakam and not that of the pallu. As Tirukurrala Kuravanji is prominent among Kuravanji's Mukkadalpallu is prominent among pallus.

[262]Arai Alagappa Mudaliar and TIRUMALAIKOLUNTU Pillai representatives of the nayakas are praised in this book.

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*Tirucirrambala Desikar Kalambakam – Preface.

*The period of those nobles was 1676–82 A. D. Hence the date of the work is clear. Tirumalaikoluntu was the father of Irasai Vadamalayappan.

Pallu is written in the form of dialogues. It is a folk literature.

TAYUMANAVAR.

Tayumanavar was a saint, philosopher andpoet coming in the line of religious apostles of Tamilnad. He was a native of Vedaranyam and the tradition goes that he was employed under the naick king Vijayaragunata Cokkalinga Nayaka of Trichy.

His poems contain 56 divisions of 587 verses and 865 couplets. They have an emotional appeal which is not ordinarily met with in other philosophical poems and incidentally they allude to abstruse problems of life.

[358]A stray verse of Kodikkarai Swamikal (a disciple of Tayumanavar) gives the date of his Samati as the Vicakam of Tai of Saka 1581 or 1659 A. D. Scholars calculate it as 28—1—1662 also. *The tradition that the poet belonged to the XVIII (1706-1744) century and was employed under Vijayaranga Cokkanatanayaka is not based on any evidence literary or epigraphical. In the absence of any other record the poem cited above which gives the exact date of the samadi of the saint may be taken as a reliable source. The editor of the Tirupanandal edition of Tayumanavar poems asserts the date of Tayumanavar as 1608–25 A. D. the period of Muttuvirappa Nayaka. Another precious information given by the same edition is the date of

*S. T. K. 187; M. Pallu edn. Preface T. P. A.

mownaguru, the master of Tayumanavar. The date given is 1594–1658 A. D. also.

TIRUVAIYARRUPURANAM is a puranam on the legends of Tiruvaiyaru. The author of this work is not known. [166]The introduction of the purana gives the date of its writing as saka 1527 or 1605 A. D It consists of 12 chapters and 2028 viruttams.

[266]A ARUMUGASAMI, a disciple of Kukai Namacivayar wrote Nittanubuti. The introduction of the work gives the date of tne work Kali 4774 or 1662 A. D.

PIRAVANERIPURANM or Perurpattipuranam speaks of the mythology of perur of Coimbatore. The Siva of the temple is called Pattisvarar. The introduction of the Puranam states the date of the work as saka 1530 or 1608 A., D. The puranam is written in 6 chapters and 342 viruttams. (S. S. D. XVII)

NATARAJAR of Kiranur of South Arcot district wrote 'Jataka Alankaram' a book of astrology containing 1445 viruttams. It was written as remarked [267]by its payiram in 1587 saka or 1665 A. D. A poem furnishes the names of the book and the author. This is one of the few popular astrological works written in simple idiomatic and elegant style.

PARARAJASEKARAN has composed [359]two poems on the Antakakavi Viraragava Mudaliar. His wife also has praised the Mudaliar in a poem. The poems are touching and imaginative.

NIRANJANANATAR was a contemporary of Antakakavi and he has praised the poems of Antakakavi.* Only one stanza of the poet is available now. (S. S. D. XVII-87)

VARARASAI ULA was a prabandam on the deity of Vararasai or Sankaranainar koil. **The work speaks of the constructions and renovations of the temple by Kavai VADAMALAIYAPPAN. It is also called Sankaralinga Ula. It contains 312 Kannis. Dr. U. V. S. (1944) edition of the book states that Vijayaragunata Setupaty and Arai Alagappa Mudaliar were contemporaries of the author. KAPILAI MALAIKULANDAI KUMARAR VARUKKA KOVAI was published in the Kali 4740 or 1640 A. D. according to the commentary of Kongumandalasatakam (St. 79). Probably this book was on the Lord Muruga.

TIRUPPANIMALAI OF TIRUVAVALAVAYUDAIYAR (TEMPLE) is on the renovations and reconstructional works of the temple. It speaks atlast of a construction by one Muttu Alagiri whose date is given in the preface of the edition as 1659-60. Therefore the book might have been written in the later XII century. (Mandapam Ceitan Mummuti tanta Alagiri Pupatiye).

KANNUDAYA VALLAL of Sirkali wrote Oliviledukkam of 253 venbas on Saiva Siddanta philosophy. Tiruporur Chidambaraswamikal of XVII century wrote a commentary upon the work. Hence, there are scholars who place the author in the XVIII century. But the British Museum catalogue states that he was a disciple of Sambanda Munivar of Sirkali who lived upto 1590 A. D. If it is true, Kannudaiya Vallal must have lived in the XVI and XVII centuries. His other

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*Nattukku Ilakkiyam Kavi Viraragavan Narkaviye (301

**Kavai Tirumal Vatamalai Pupalan Vakuttapati kanbir

works were fourteen including Mayapralabam, and a commentary on Tevaram. All his works are on philosophy and religion.

ARASAKESARI[268] translated Raguvamsam in 2404 verses He was born in Jaffna educated by Attavatnam Ramanujakavi of Alvartirunagari. *He [268]was closely related to Pararajasekaran. Raguvamsam in Tamil is a famous work.

PANDITARAJAR of Jaffna wrote Dakshina Kailasapuranam in the days of Jagarajasekaran king of Ceylon who was a nephew of Pararajasekaran. The puranam contains 7 chapters and 635 verses. Prof. K. S. Pillai says that it was written by Jagarajasekaran himself. Tamil pulavar Akarati states that the two puranams were different. [269]The Payiram states clearly that Jagarajacekaran was the patron of the author.

SUNDARAPANDIYAM was written by Anatariappar of Vayarpatiyur of Tondainad. [270]The introduction states this. It was called Maturaimanmiyam also. Some scholars fixed the book in the XVI century but Mr. M. R. Aiyangar declared the date of the book on the inscriptional evidences as XVII century. He traces out the book to the period of Muttuveerappa Nayaka of Madurai of 1609–2623 A. D. The patron of the poets was Tiruviruntan brother of Cevvanti and a general of Kaccivirappan alias Muttuveerappa Nayaka of Madurai. [270]A poem of the book itself gives this information (in Nagaracarukkam). [451] An inscription of saka 1534 or 1612 A. D. states that a grant of land was made to the temple of Siva of Kudalkuti of Tinnevelly as the gift of Muttuveerappa Cevvantinata pillai and Tiruviruntaperumal Pillai. The author may have lived in the XVI century also. T. P. A. gives a date 15 64 A. D. in connection with the life of Anatari.

KAYATTARRARASAN was probably a representative of the Nayakas in the Kayattaru region of Tinnevelly. Certainly he must have been the Tiruvengadanatan himself. [360] He had composed three poems of elegy on the demise of Antakakavi Viraragavan. The poems are very sweet and touching. Since Antakakavi has written an ula on Tiruvengadanatar as Kayattarrarasan ula this author should be confirmed as Tiruvengadanatar.

ATI SARAVANAPERUMAL KAVI.

[361]Nothing is known about him except some verses of message (Cittukavi) written by him to the patrons like (S. 1) Vijayaragunata Tondaiman and Muttirulappa Pillai a representative of Mutturamalinga Setupati of the later XVII century. His poems are forcible and rhythmic.

KACCIAPPAR of Kanci was a great scholar and according to [362]Somasundara Desikar, a teacher of Antakakavi Viraragava of XVII century. He has praised his student the Viraragavan in two beautiful verses of imagination and sweetness (P. T.)

A STUDENT OF SIVAPRAKASASWAMIKAL.

She was a contemporary of Sivaprakasar. Once she came on the streets selling salt and *Sivaprakasar who assumed her to be a girl of poetic talents composed a verse on her and the girl was very much delighted by the verse accepted the saint as her master and sang a song in return. The poem is flowing and full of significance.

TIRUGNANASAMBANDAR PILLAITAMIL was written by Masilamani Desikar, the VIII head of Tiruvadutura mutt. Masilamani Desikar's period was between 1625-58 (See Sarkarai).

* See Sivaprakasar XVII

ATMANATA DESIKAR of Velur near Tirutturaipundi; wrote Colamandalasatakam and he published it in the court of Sahaji king of Tanjore of 1686–1710 A.·D. **The date of the Desikar is fixed in 1650–1728 A. D. The book, like Tondaimantalasatakam, narrates the greatness of the poets and the kings of Colamandalam. (S. S. D. Edn. 1916).

ARAMVALARTANAYAKI PILLAITAMIL.

Aramvalartanayaki Pillaitamil was written, according to the Preface of one edition of the book, in the XVII century. The author was Deyvasikamani kavi. It was written on the Goddess deity of Kulasekarapatnam.

PANAVIDU TUTU.

The name of the author is not known but the work is written on Venkatesa Aiyar a son of Tiruvengadanatan. He was also a representative of the Nayak kings[271]. The supremacy of money or wealth and that of the family of Tiruvengadanatan are well portrayed in this work.

SENDALANKARAN VIRALIVIDU TUTU.

The author of the work is not known. Since he mentions Sahaji king of Tanjore in his work he might belong to this century. 'Sahaji maharajanukku pon mutira vendi putukkiye Sendalankaran'.

GNANA PALLU.

*According to the editor of Katiraimalai Pallu the christians had a book as Gnanapallu in the period of Portuguese in Cylon.

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*Katiraimalai Pallu edn.

MADURAI KOVAI or Kudal kovai was written by Nimbai Sankaranarayanan. Some verses are quoted in the Ilakkanavilakkam and it is therefore presumed that this work might have been written in this century. (Dr. Aiyar edn.)

KALATTI ANTATI.

The author of the work is not known. Kadambar ula of 1689 A. D. mentions this work (120 lines) as Kalatti antati konda. Hence the work is placed in this century.

KURUGUR PALLU.

According to the preface of the edition of this work it belongs to XVII century. The author of the book was Sadagopa Pulavar. The work was on Nammalvar. It is known as Parankusa Pallu also.

TIRUPULLANI NONDI NATAKAM also belongs to this century. *Antaka Kavi Viraragava Mudaliar is mentioned in one of the stanzas of this work.

RAMAPPAYAN AMMANAI.

[272]This is a great source of history. Ramappaya was a general under Tirumalainayaka. As suggested by Prof. S. V. Pillai who edited this book, this belongs to XVII century (M. N. '51). The book narrates the fight between Tirumalai-nayaka and Dalavai Setupati alias Sataiappadeva II. Ramappayyan led the expedition.

MALLAI COLISVARAR VARUKKA KOVAI was listened to by Tondaimans Viluyar family of Kongunad in

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*T. P. Nonti; Kantinum Iniya Collan Kavi Viraragavaswami Centamil Kavi vanan Viraragavasami' 255.

the Kali 4735 1634 A. D. according to the commentary of Kongumandalasatakam (ST. 71).

KADAMBAR ULA.

*This work was written in the Kali 4790 corresponding to the 1689 A. D. According to the editor of this work, the author is known to be a Tambiran of the Tiruvaduturai mutt. (M. T. S. 1932).

COKKA PULAVAR.

363An old poem of Peruntokai (No. 1952) states that Cokkapulavar o Arasur wrote Kudantai puranam on Kumbakonam in the days of Sakaji, king of Tanjore and adopted father of Saraboji, who ruled in the later part of the XVII century.

KOILOLUKU.

This book of history of the Srirangam Vaishnavite temple traditions, has been referred to and discussed in various places. This is an important calendar very much useful for chronology. From the emergence of the Srirangam temple probably in the V century A. D. to the time of Muttuvirappa Nayaka of XVI century, the constructional, renovational works and traditions of worship (puja) in the Ranganata temple have been recorded regularly in this history. It might have been written first in the XIII, XIV centuries but since it has recorded the traditions of XVI century at the end, additions might have been made in subsequent centuries.

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*Sentamil edn. '32.

SOLAYYA ADIKAL.

Solayya Adikal was a native of Tinnevelly district. He was educated by a teacher who asked his student to support his wife and died. The widow was young and the boy was in scandalous intimacy with the widow of his teacher. As the result he renounced the world and turned an ascetic and wrote many poems. Saccidanantamalai was his work. He is said to belong to the time of VADAMALAIYAPPAN. There is a manuscript of this 'Malai' without the name of the author in the O. M. library. It should be the work of this author (T. P. V.).

VIRABATRA PULAVAR.

He was a Dhoby by caste and lived in Tirucenkode. It is a rare thing that a dhoby became a poet. He wrote a Kadal prabandam on the Sarkarai Manradiar of this century, who was his patron. The book is not available now. Kongumandalasatakam has recorded the fact in a poem.

'Mukam cerutakanritum Ekalipulavar munna ninra

mukilenre pukal peru carkaraiyum kongu mandalame'
(T. P. V. V. - 9)

KARMEGAKAVI of Vijayamangalam of Kongu country was a brahmin. His worthy contribution to the Tamil is Kongumandala satakam a history of Kongumandalam. He is known to be a contemporary of Patikkasu Pulavar (St. 103) and Dalavai Ramappayam.[273] He has composed a poem which is directly addressed to Dalavai Ramappayyan. (Ramaiyakel shatriyan ner navitan) (T. P. A. V-18).

KONGUDESA RAJAKKAL.

This is a book of history written in colloquial prose on some of the Chieftains of Kongu country. The

Government of Madras edition of this book contains histories of these Chieftains upto the beginning of XVII century. The last king of whom the history speaks, is one Udayar of Mysore who ruled in 1569 A. D. Hence the book might have been written in the XVII century.

KAPPAL SATTIRAM is a book on crafts. The main theme is on how to build boats. Guidance has been given on learning other crafts also. The Preface of the O. M. edition says of the probable date of the work as 1698 A. D.

VAIDYANATA TAMBIRAN was a scholar in Tamil and Sanskrit. He belonged to Jaffna and resided at Chidambaram His work was Vyakrapatapuranam. He was a contemporary of Gnanaprakasar (I. P. C.)

GNANAPRAKASA DESIKAR belonged to the later XVII century. He was born in Jaffna and settled down in Chidambaram. He was a master both in Tamil and Sanskrit, wrote a commentary on the Supakkam of Sivagnana-siddiar and another one on the Pauskara Kamam (G. T. C. 463) (I. P. C. 226).

ISWARA BHRATI wrote Palporul cutamani nikantu whether the Isvara Kavi of Vadamalainikantu and this author are one and the same it is not known. (See Isvarakavi XVIII;)

MAILERUMPERUMAL PILLAI, teacher of Saminata Desikar wrote a commentary on Kalladam (O. M. 1053)

MUTTU PULAVAR OF NAGORE has not written any work but has composed 51 verses on the Venkatesa rattan the patron of Kadikai Muttu pulavar. Then the date is clear. This Muttu pulavar and Kadikaimuttu might have been one. He addresses the hero in each stanza (T. C. C.).

SIVANANDA LAHARI, in praise of Siva, was translated in Tamil from Sanskrit in this century (J. M. 88; G. T. C. 1034).

ROBERT DE NOBILI of 1606-1656 wrote 18 works including Yesunatar Caritram and Niticol. (cini K. T)

TAMIL PORTUGUESE DICTIONARY was prepared in the 1679 (Seeni).

NAMASIVAYA TAMBIRAN of Tiruvaduturai wrote a commentary on Irupa Irupatu (G. T. C.) in 1978 A. D. Vinavenba (O.M. 4087) and Sivagnana Siddi Supakkam also were commented on by him. (I. V. XVII).

MARAVANIENDAL VERSE.

452 Vijayaragunata Setupati of this century made some donations to the Siva temple of Rangiam. This is the content of the verse in the label on the banks of Maravani endal tank. (S. C. M. 113; P. I. 1010).

TRAVANCORE VERSE.

453 A verse is inscribed in the Valvicca Kottam Bakavati temple. The year is given in it as Kollam 795 1620 A. D. One Tiruvikraman built a mantapam in a single stone. This is its content. Another verse speaks of one Taranitaran Damodaran of Mullaimangalam making some renovations in the year of Kollam 785 1620 A. D. (S. C. M. 124; 126; T. A. S. VI-II, 125, 26).

XVIII CENTURY

INTRODUCTION.

The literary trend in this century almost follows that of the XVII.

We see here the emergence of dramas like Ramanatakam of Arunacala kavi and Nondinatakam of Amirtakavi. In the puranams or in the minor prabandams the religious trend persists through the century.

The important factor of this century is the addition of christian literature in large number in Tamil like the works of Viramamunivar. Mohammedan literature in Tamil introduced by Umaru Pulavar in the previous century has been continued in this century also by the moslems like Savvatu, Sakkarai Pulavar and others.

In addition to the kings Chieftains and Nobles religious mutts continued their patronage to the growth of religious literature in this century also. The Nayak kings, Marattas of Tanjore, Nobles like Perambur Anandarangan and others figure as patrons.

The poets may be classified under the following patrons or groups: 1. The Nayaks, 2. Religious institutions 3. Saraboji, 4, Anandarangan, 5. Setupatys, 6. Christians 7. Moslems, 8. Jaffna Poets.

The Sivagnana Munivar school created an all round progress in grammar, prabandams, philosophy and commentaries. Poems on the life of Mohammed and the moslem

religion, poems on the life of Christ and his religion and poems on the life in Ceylon were special features of literary themes. Foreigners contributed considerably in this period, mostly in the fields of Lexican, grammar and transalation. Many prabandams (and Puranas) like Kuravanci, Kadal, tutu, pillaitamil which became popular in the following centuries were written in this period.

Prof. K. S. Pillai has discussed separately the literature of XVIII century. Mr. M. S. P. Pillai also has dicussed it. This research has added more than 50 new works to the history of Tamil literature that have not been discussed by any of the scholars.

SOURCES.

Kadavulmamuni is fixed in this century on the basis of Editorial report. The O. M. report says that Kadavul-mamuni is considered to have lived during the days of Sivagnanamuni. Some of the disciples of Sivagnanamuni are discussed on this basis of Forewords or Report. Abirami Battar, Arunacalakavi and Nallapillai also join this list. A family diary is preserved for the history of Arunacalakavi. Besides the works of this century Tanipatals (329, 331, 368–371) and Pulavararrupadai an inscription 454 form the sources for this century.

IRASAI VADAMALAIYAPPAN.

Irasai Vadamalaiyappan is the author of Maccapuranam. He belonged to Iraiyur near Srirangam. The introductory verse to the Puranam calls him Irasai Vadamali Mahipan. He was a representative of the Nayaks in the southern part of Pandyanad. In addition to this he was a poet and a patron (Centamil-Kutavum Tyaga Variti).

[274]A stray verse at the end of the puranam gives the date of the work as Kollam era 882 or 1706 A. D.

It is learnt from an inscription of Cinkampatti (M. E. R. 296/1916 B) that he built a temple in memory of Tirumalainayaka who was the first to employ him in the state. If this inference is correct the poet should have lived at least during the closing period, of the reign of Tirumalainayaka (1623–59). Thus the poet should have lived from the middle of the XVII century to the beginning of the XVIII. Mr. Somasundara Desikar assumes the date of his death as Kollams 839. But Vadamalai has issued a grant in 843 in Sivarampet (S. T. 35). Hence the view is improbable. A tradition puts between 1640–1706 A. D.

[275]A poem cited from the Pulavararruppadai of XVII century written on this Vadamalaiappan states that the author wrote a kovai of 400 stanzas, a Vannam of four kinds of verses, a Kalambakam and a puranam on Nidur(A.U.C.)

Maccapuranam is an adaptation of one of the 18 puranas in sanskrit of that name. It is saivite in character. It contains 5120 stanzas of viruttam in two great cantos.

TIRIKUDARAJAPPA KAVIROYAR.

Tirikudarajappa Kaviroyar was one of the prominent poets of the XVIII century. He belonged to Melaharam of Tenkasi (Tinnevelly). The inscription mentions him as Kuttalam Rajappakavi.

[454]He was honoured by a royal grant for his famous Kuravanci by the Nayaka king of Madurai Muttuvijayaranga Cokkanata Nayaka (1706–32). This grant was made by a copper plate inscription which is still preserved in his family. By this grant the poet was given lands which is still known

as Vancimetu or the land gifted for the poem Kurralakuravanci. The inscription gives the name of the author as Tirukurrala Rajappa Kaviroyar and his work as Kuravanci Natagam on Kurralanata. This grant was issued in 891 (Tai 11th) of the Kollam era which corresponds to the January of 1718 A. D. Thus the poet was contemporary of Muttuvijaya-ranga Cokkanata Nayaka. The preface of the Tirupanantal editions of Tiruvarurula says that the author lived both in the XVII and XVIII centuries.

276The poet praises one Cinnanancadevan in many places of his kuravanci and he should have been a patron of the poet. Cinnanancadevar was a zamindar of Vadakarai in 1729–31 A. D. Hence the poet had lived in the year 1730–31 also.

Kuravanci is one of the 96 minor prabandams of Tamil. It depicts the life of the gipsy girls (Kurattiyar) of the mountainous regions of Tamil Land and their profession of palmistry and fortune–telling. It is a folk dance drama.

*His other works: 'Tirukurrala Talapuranam' a Mythological history of the city of Kurralam in 32 chapters and 2,700 stanzas. 2. Kurrala malai, 3.Kurrala Ciledai venba, 4, Kurralanayaka antati, 5. Kurrala ula, 6. Kurrala uncal, 7. Kurrala paramporul malai, 8. Kurrala kovai, 9. Kulalvaimoli Kalippa, 10. Kurrala Komala malai, 11. Kurrala venba antati, 12. Kurrala pillai Tamil, 13. Kurrala Nannagar venba.

KUMARADEVAR was a saint and an author from a Kanarese royal family who renounced the world to become a discible of Santalinga Swamikal of XVII century. Chitambara-

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*T. K. Puranam-preface (A. U. C.)

swamikal of Tirupporur was his discible). [277]The introductory verse of Maharaja turavu calls him Kumaradeva mamuni.

Maharaja turavu, the well known philosophical work was written by him. Fourteen other Advaitic works also are ascribed to him. By the side of the saivate philosophies advaitic trend also developed in this age. A preface to the printed edition of Maharaja turavu speaks of the authors annotation on Tiruvatavurar puranam.

[278]In one of his invocatory poems of Maharaja turavu he pays homage to his three masters Sivaprakasar, Santalingar and Palanimamuni. Santalingar belongs to the XVII century. (P. T.) John Murdock assigns him to the XVII century (P. 189).

There are two facts that go to decide the date fo Kumaradevar, He was a disciple under Santalingar of XVII century as already discussed. Tirupporur Chidambara Swamikal was a disciple of Kumaradevar. (See T. C. Swamikal XVIII Chidambaraswamigal belonged to the XVIII century. Therefore Kumaradevar belonged to the later part of XVII century and the early part of XVIII century.

SIVA GNANAMUNIVAR.

He was a versatile writter, commentator, philosopher, poet, Grammarian and Doyen of the XVIII century poets who worked tirelessly for Tamil and Saivism.* He was a real master in Tamil, sanskrit and philosophy. An occassional verse marks him as 'Turaisaival Sivagnana Desigan'.

He left nothing untouched, and everything he touched became bright. He had twelve disciples to his credit (as Tolkappiar had) and created a school of scholarship of his own in the XVIII century about which we will see in the following pages.

He was a profuse writer. The great commentary Dravitamapatiyam on Sivagnanabotam was a monument of his scholarship. It was peerless among the commentaries on Sivagnanabotam. He has also corrected the commentary of Sankaranamasivayar for Nannul. He was an expert in logic and wrote Tarkasangraham with its commentary Annampattiyam.

Kancipuranam is a master piece of puranic literature. It has a rare sweetness and artistry of poetry and speaks of greatness of Kancipuram and Tondaimantalam. The latter part was completed by his disciple Kacciappar.

In his Somesar (O. M. 3131) mutumoli venba, he selects one kural from each chapter, and exemplifies its truth by referring to a well known story. Among prabandams also his works shine well. (3121) Amudambikai Pillai Tamil and Kalasai antati (3131) and many patikams bespeak his eminence. There are Foreword poems in the Tiruvegambar antati and Tirumullaivayil antati which furnish the name of the author.

He was pioneer of the religious and literary controversies. He wrote many works of this type like Siddanta marabu kandanam (552) Sivasamavatamarappu (552) and Kambar ramayana Mutal patal maruppu, and in the field of gramma- he wrote Ilakkana villaka curavali refuting the views of the author of Ilakkana vilakkam Vaidyanata Desikar and he wrote on elaborate commentary on the Payiram and the first stanza of Tolkappiam.

[279]According to a stray verse he wrote his Senkalunir Vinayakar pillaitamil in 1647 caka (1725 A. D.). [367]There is another stray verse which gives the date of his samati as Visvasu meta month or the 17th of April 1785 A. D. If this is correct he must have lived at least for 80 years.

*So a tradition that he died young is probably wrong. According to the Pandaracattiram (of Tiruvaduturai) Pinvellappa Desikar, his teacher lived in 1715A. D. when Sivagnana munivar must have been a student.

Prof. M. S. P. Pillai interprets the verse about the munivar's demise as furnishing the date 1766 A. D. But there is no Visvavacu in the 1766. The poem on the pubilcation of the pillai Tamil is also interpreted by some as referring to the year 1762 A. D. In the poem, the year, day, titi and natshatra are given. In 1762, the day and natshatra and titi coincided but the year does not coincide. In 1725, the year, day and natshatra coincide but the titi is different.

PINVELLAPPA DESIKAR the master of Sivagnanamunivar and the head of Tiruvaduturai mutt wrote a puranam on Tirupparivalur (T. C.) There was another saint poet of the same name, also a contemporary of this saint. He wrote (O. M. 3405 pujaviti, Marapattavanai and Pancakkarapahrotai (TIA).

A poem of Peruntokai (2063) praises him as 'ancelutunmai vilakki, meipokattul aluttu velappan' and this line confirms that he wrote a book on Pancakkaram (Ancelutttu).

KACCIAPPA MUNIVAR.

According to the Tiruvaduturai edition of Tanikaipuranam Sivagnanamunivar had twelve disciples. 1. Kacciappar, 2. Tottikalai Subramania munivar, 3. Kanci Chidambaramamuni, 4. Ilakkanam Chidambaranata munivar, 5. Kanci Muttukumarasami Desikar, 6. Saravana Battar, 7. Ramnad Somasundaram pillai, 8. Tirumukkutal Candrasekara Mudaliar, 9. Ataikkalam Katta Mudaliar, 10. Kalyanasundara Upadyayar 11. Chidambara Battar and 12. Sankaramurti kavi.

Foremost among them was Kacciappar. He was a worthy student of a worthy teacher and the illustrious author of many works including Tanikaipuranam [G. T. C. 873] Vinayakapuranam, Kacci Anandarudresar, Vandu Vitu tutu [G. T. C. 2848] and Cennai Vinayagar Pillaitamil [TIA]. He is also said to have written the second canto of Kancipuranam of his master Sivagnanamunivar. He was known as "KanciKacciappa Desikar". [P. T. 1977].

Tanikaipuranam is popular for its classic diction and style and imagination. It is stated that he wrote it in order to put down the haughtiness of those who set a high value on Jivakacintamani. The book is full of archaic usages The puranam contains 16 chapters and 3,161 verses. The author in his great puranas tried to give a version of Saiva Siddanta. The best of such attempts is in Tanikaipuranam Subramanya's expedition against Surapadma is described. according to the ancient tradition of puram. Subramanya's love towars Valli is treated according to akam and kovai traditions. V chapter translates Sivadarmodram.

Puranams on Perur (G. T. C. 8767) Puvalur [G. T. C. 875] and Tiruvanaikka [G. T. C. 874] also were written by him. Tanikai artuppatai [O. M. 1918] was composed with a view to cure the painful colic that afflicted his pupil. Niti niketanam [G. T. C. 301]; Vinayaga Kavasam (Sivagnana Telivu [O. M]. [G. T. C. 2714]; Bramesar Paitrruppattantati [G. T. C. 2590] also are attributed to him. Vinayagapuranam was another work which made the poet famous. The puranam contains more than 1820 viruttams (and it is said to have been written in 1647 saka, or 1725 A. D. according to the Kalakam dition).

[368]He died in the saka 1712 or 1790 A. D. [on the 20th of April 1790 exactly] after five years of the death of his master Sivagnanamunivar.

CHIDAMBARANATA MUNIVAR.

He was also a student of Sivagnanamunivar and wrote 'Tirupatiripuliyur puranam'. [280]An introductory verse in the puranam which furnishes the names of the author and his work states that the author Turasai Chidambaranatan wrote it under the encouragement given by Ambalavanar of Turacai, who was probably a head of Tiruvaduturai mutt. The puranam contains 19 chapters and 987 flowing verses full of imagination. (1896 naniar Svami edn. preface).

SUBRAMANIA MUNIVAR OF TOTTIKALAI was a Vellala of Kattumanaakoyil near Cidambaram. He was another notable student of Sivagnanamunivar and wrote Tiruttanikai viruttam kovais on Kalacai [T. C:] and Turacai [T. C.] and many prabantams including a Pillaitamil and cindu and an ananta kalippu on Tirucirrambala Desikar and ambalavana Desikar respectively. Tani Ceyyal Cintamani has collected two poems [P. 267] of this scholar on the deities of Tirumal. He has composed viruttam and Pancaratnam on the God Muruga. In his edition of Avinamkuti Padirrupattantati, Dr. V. V. Swaminata Aiyar shows the poet's reverence for his master in many lines 10 like 'Manivilakkannavalar Sivagnanamatavan malarpatam Vananguvame'. Thus he mourns deeply the death of his master Sivagnanamuni. One Kalacai ula also is attributed to him. (Aram. Pillai Tamil Edn.) The introduction of one edition of this antati says that the work was completed in 1788 A. D.

SOMASUNDARA KAVI, another disciple of Sivagnanamunivar wrote Tirukalukunra Kovai (T. C.). He was the teacher of the famous Ramanujakavi of XIX century.

SANKARAMURTY KAVIROYAR of Rajapalayam also was a popular student of the munivar. He was a vellala. He wrote a kovai on the zamindar of Kannivari and a Pallu on the zamindar of Cerrur. According to Tani Ceyyal Cintamani his pallu pattu is full of imagination and an auto-biography of the poet. He has sung many occasional songs on the zamindars of Kannivari Cerrur and Civakiri which have been collected in the Tani Ceyyal Cintamani (P.259.)

KADAVUL MAMUNI.

He does not come in the list of the disciples of Sivagnanamunivar furnished by Tiruvaduturai edition of Tanikaipuranam;* but the Tamil Encyclopaedia states that he also was a student of the Munivar and **K. S. Pillai speaks of him as a friend of Kaciappa Munivar (I. V.). [319] A stray verse calls him Kadavulmamuni.

He wrote a famous puranam on the life of Manikkavacakar as 'Tiruvadavuratikal puranam of 7 chapters of 545 simple verses with lucidity and fine diction. The rest of the disciples of Sivagnanamunivar do not seem to have written any literary work.

KANDAPPA AIYAR was a reputed student of Kaciappa munivar and a Virasaiva by religion. †He belonged to Tiruttanikai and wrote a puranam on Tanikacalam. Dr. U. V. S. Aiyar has edited this work and has given a biography of the author. Prapandams of ula, Kalambakam, Pillaitamil Anubuti Sannitimurai aud antati also were written by him on Tanikai. He commented on the Palamalai and Centil nirottaka antatis of Sivaprakasa swamikal.

*Tiruvaduturai Kovai, 1926 U. V. S. edn. **S. M. C. Report
†Tirukalukunra Kovai, 1948, U. V. S. edn.

The puranam consists of 14 chapters and 426 verses of classical type and grandeur. The introductory verse of Tanikacalapuranam gives the name of the author.

OPPILAMANI PULAVAR.

As a philosopher poet of Ponmarai he lived in the days of Saraboji (17–1128) of Tanjore, and wrote a transalation of Sivarahasyam, in 101 chapters and 409 verses expounding the saivite order of worship, the five sacred letters and the four paths (Cariyai, Kiriyai etc.) of attaining the eternal bliss His work is an authority on Saiva philosophy.

[281]An introductory poem furnishes the date of the publication as in the days of Saraboji I. It also gives the author and the work. He was a student of Vaityanata Navalar and he has given encomium to the Nellurpuranam of the Navalar. Hence Oppilamani lived also in the XVII century of Vaidyanata Navalar, and therefore the Saraboji might not have been the Saraboji II of 1798–1831. Mr. S. S. Desikar writes that Oppilamani lived in 1704–18 and that he might have died in saka 1640 Hevilambi, Tai fifth day of Catayam which corresponds to the 3rd of January 1718 A. D. (S. T. 13). Whether the Kumbakonapuranam ascribed to one Oppilamani (TIA) belongs to this author it is not known.

ABIRAMI BATTAR was a purohit of Saraboji I and a scholar in Tamil and sanskrit. He composed abirami antati on the Goddess Abirami. Hence he is to be assigned to the age of Saraboji I.

John Murdoch assigns the author to XVII century but the latest edition of Tirupanandal mutt says that the Battar lived in the days of Saraboji. Then he might have lived both in the XVII and the XVIII centuries. The same edition gives an additional information that he also wrote two

other books called Kadavur Kallavarana Pillaiyar Patirruppatt-antati and Kalasankaramurti patikam (T. C.).

ARUNACALA KAVI.

ARUNACALA KAVI, was born of poor parents at Tillaiyadi near Sirkali. He is a dramatist who dramatised the story of Ramayana in Kirtanais (verses to music).

He was educated under Ambalavana Tambiran of Darmapuram mutt. OneIlakkanam Chidambaranata muni (a disciple of Sivagnanamunivar) helped him to reside in Sirkali. *The author calls himself as Kali Arunacalakavi.

According to various editorial **preface he lived for 67 years, composed his Ramanatakam in his 60th year and lived between saka 1634–1701 or 1712–1799 A. D. (a c.) He has seen Perambur Anandaranga Pillai in connection with the publication of Ramanatakam and hence the date of the poet is that of Anandarangam. Once he went to see Tulsi Maharaja (1763–87) of Tanjore and this also furnishes. the date of the poet.

The Ramanatakam (G. T. C. 3202) was a musical composition most popular on the stage and was often quoted.

One of the poems of Peruntokai (1763) gives the nam of the poet and states that he requested one Teperuman of Lingappan a merchant to help him in publishing the Ramanatakam. The poem further gives an information that the poet had written one Tyagesar Vannam which was rewarded by Teperuman.

His works are: 1. Sirkali puranam (T. C.); 2. Sirkali kovai (a. c.) and 3. Hanuman Pillaitamil (T. C.). His

*P. T. 1763 **Tiruvaduturai edn.

Ayomukinatakam (a. c.) belongs to the drama. C. T. G. has preserved one Sirkali antati (2555) under his name. Nalikalambakam Tyakesar Vannam and Sambandaswami Pillai Tamil also are attributed to him by A. C.

PALAPATTADAI COKKANATA PULAVAR.

The Tamil Encyclopaedia states that the poet belonged to Madura and that he was the son of Cokkalinga Pulavar. He was the author of the famous 'Alagarkillai vitu tutu',

He has admired Patikkasu Pulavar and some of his patrons in his poems. He has composed an elegy on Subradipakavi although he had formerly been [329]a rival Subradipa. So he belongs to the period of Subradipa of this century.

[282]The Tevai ula of the author lists Ragunata Setupaty (1711-25) among the kings who constructed the temple of Ramesvaram.

Both Patikkasu and the poet have panegyrised one Mavaikaruppan, Patikkasu has already been fixed in the XVII century and it is possible that the poet was a younger contemporary of Patikasu Pulavar.

The editor of T. C. Cintamani favours the view that the author lived in the days of Tirumalainayaka, in the early XVII century. If so the author might have lived more than sixty years from the period of Tirumalainayaka of XVII century to that of Ragunatasetupati (1711-25).

Besides the killai vitu (TC) tutu his other works are: Padmagirinatar tenral vitu tutu [A. U. C.]. Tevai ula [TC]

Madurai Mummani kovai Dr. Iyer Edn. 32.

T. C. C. P. 122.

and Vincai kovai [M. T. N.]. He has written many poems including some on the Alagar and Minakshi of Madurai [TC]. All his poems are fine and melodius. Tevai ula is on the city of Ramesvaram and Tentral Vitu tutu on the presiding deity of the temple of Dindikal. Though he was a saivaite he had a catholic view on religions so as to sing on the Vishnu-Alagar of Madurai. One Yamaka antati also is ascribed to him. [M. kovai edn. U. V. S.].

SUBRADIPA KAVI.

He was a fine scholar in Tamil and taught Tamil to Viramamunivar. He became a Christian convert later, and won fame by the Kulappanaikken katal [TC] and Perianagendran katal.

His katal prabandams are very popular and foremost in this catogory. All his works are masterly, simple lucid and flowing. He was a contemporary of Palappattadai Cokkanatar who calls him 'Subradiba'. Five verses are included in the Tani Ceyyul Cintamani about the Kulappanaicken alias Nakendran who is represented as a Vanniya Chieftain of nilakottai of Madurai, during the period of Vijayaranga Cokkanata nayaka of Trichy of the early XVIII century [1705-31]. The poet praises him in his katal 'Vijayaranga Cokkanagendra Durairajan meccum Anapayan.'

One Virali vidu tutu on Kulappanaiken [TC] also is ascribed to him but Prof. K. S. Pillai and J. Murdoch state the author of the tutu as different; as :one 'Attavatani' a Brahmin of Srirangam [J. M. 96].

VIRAMAMUNIVAR.

Viramamunivar was born in 8—11—1680 in Italy and his name was Constantine Beschi. Tinnevelly Gazeteer calls

him Father Beschi. He was familiar in Tamilnad with his names Dairyanatasami and Viramamunivar. He arrived in India as a Roman Catholic Missionary from Italy and settled down in Pandyanad in 1711 A. D. According to the Gazatteer.* He learnt Tamil from Subradipa kavi and became a great scholar in Tamil grammar, Lexicon and literature. He introduced into Tamil the western type of Dictionary. His Tonnul which is modelled like Ilakkana-vilakkam on ancient grammars also gives a western trend. He has analysed both literary Tamil and colloquial Tamil. He died on the 4th February 1747 in Tinnevelly.

His Tembavani, written in 1724 A. D. is an epic on the life of Jesus. It is an adaptation of the Portuguese work on St. Joseph. It is an imitation of Cintamani in many ways. The verses are sweet and flowing. It contains 36 cantos and 3615 verses of rhyme comparing in length with Iliad. It is by far the most celebrated and voluminous of his works.

(G. T. C. 1456] Caturakarati is the most known and almost the first of the Tamil Dictionaries after the English model.

Tonnul Vilakkam: (G. T. C. 1453) of 1738 A. D. is a comprehensive work treating of the five parts of Tamil grammar. His prose work entitled Aviveka Paripurna gurukatai, stories on the adventure of guru, is a simple satire. G. T. C. 1940 ascribes to him a book on medicine called Ranavakatam.

His other works are Ataikkalamalai, Tirukavalur Kalambakam of 1717 A. D. (G. T. C. 2706) praising the

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*T. L. 311

Alankurici temple of the divine mother, Veda Vilakkam and Vediar Olukkam of 1727 (O. M. 4157) for the use of catechists. Centamil and Koduntamil were grammars of Tamil which he wrote in Latin.

A Tamil–Latin Dictionary of 9000 words also was compiled by him. He made a translation of Tirukkural into Latin for Arattupal and Porutpal.

One Ceyyal Ilakkanam also is attributed to him (O. M. 1726).

NALLAPILLAI was a Karunigar by community of [Muttalpettai] of Tondainad and *he is said to have been proficient in Tamil Telugu and Sanskrit.

He composed his Baratam which is known as Nallapillai Baratam of 14,728 verses including 4,700 verses of Villiputturar and a few thousands by one Murugappa Upadyaya. The verses of Villiputturar flow much better than the rest of those of Villiputturar. This work is not as the work of Villiputturar evidently because this does not have its literary excellence.

The Sundaram Pillai edition [1911] of this Baratam states that the work was written in the XVIII century. Scholars place the work between 1732–34 A. D. but the basis for that conclusion is not given. The date of the author provided by the edition is only approximate. As there is no internal or external evidence regarding the date of this author, his period can only be roughly estimated. According to such approximate estimate of the edition the author should have written the work before 1751 A. D. This almost coincides with the date given to the author by the

histories of literature available. Mr.Kandiah Pillai places him in the early XVIII century. One Deyvayanipuranam also is ascribed to him, [TIA] in the early XVIII century.

ANANDARANGA PILLAI DIARY.

It was written by Anandaranga Pillai daily between the years 1736–61. In English it is in ten volumes. It seems that it was written in easy Tamil. Anything and everything seen and heard by the Pillai is recorded in this diary

MADURAKAVI belonged to Amarampatti of Tondainad. (O. M. C. 2132) Tirukaccur Nondinatakam was written by him. Perampur [369]Anandaranga Pillai [1709–61] was his patron and he admires the Pillai in a stanza The stanza is addressed to the patron, in person. His poems are lucid and appealing. That he was a contemporary of Ragunata Setupati is testified by a stray verse.

RAMAKAVI, patronised by Anandaranga Pillai wrote [331]Tiruvaippadipuranam; Saraprabandam and many fine occasional verses.

NAMASIVAYA PULAVAR.

He is stated to be a Karunikar by Community of Pandyanad. [370]He has panegyrised Anandaranga Pillai and Sitakati in his occasional verses and he has composed many stray verses on the deities of Tillai, Madurai, Kudantai etc.

He wrote many poems on the Muttirullappan a minister of Mutturamalinga setupaty including a Pillai Tamil. A Maan vitu tutu [T. C.] on Muttirullappan is ascribed to the author but Mr. S. S. Desikar refutes it. [See Kulandaikavi] The catalogue has it under the name of Kulandaikavi.

Since he has praised Sitakati of the XVII century and Anandarangan he may have lived more than 70 years in the XVII and XVIII centuries. T. P. A. fixes him in 1707–61 A. D. whether he was the author of Ulakudai ammai antati [T. P. A.] it is not known.

SAVVATU PULAVAR.

His proper name was Mohideen and his native district was Tondainad. That he name was Sarvattu kavi is known from one of his stray verses. He was a recipient of many gifts from [371]Anandaranga Pillai (1704–61). He composed (TIA) Andavar Pillai Tamil on the prophet Mohammed. The book was a popular one. Ragunata Setupati is glorified by this poet in verse collected in Peruntogai. (12,927).

MARIMUTTU PILLAI was born in Tillaividankan of Chidambaram. His father was Devaperumal Pillai a vellala. He wrote many prabantams like Chidambaresar Virali Vitu tutu (TIA); Puliyur venba (G. T. C. 1597) Atimular Kuravanci (T. C. C.) Anitinatakam; and many pallus, nondis and citrakavis. B. M. C. has recorded his varunapuri kuravanci (P. 187). T. C. Cintamani has a stray verse giving his date of demise as 1787 A. D. (248-P). His Tillaividangan Nondi natakam is of great help in tracing out his date. The natakam is a portrayal of the life of a thief. [283]In a theft case the thief was presented before Pratap Singh the king of Tanjore who ruled between 1759–1763 A. D. Thus the date of the poet coineides with that of the Pratap Singh.

SANDU PULAVAR.

A minor prabandam Mayurakirikovai owes its authorship to this poet of Cirucampai Pandyanad. He is stated to be the son of Sarkarai Pulavar and the work was recognised in 1778 A. D. The second information is furnished by some

manuscripts of the Kovai. [284]Marutu Pandyan 1780–1801 gave him Marudankudi as a gift for the Mayurakiri kovai (P. T. 1756).

SINI PULAVAR.

A brother of Sandu Pulavar wrote Tirucendur parani and Turasai Kalambakam. The Subramania Kavi's edition of Mayuragirikovai gives the traditional informations about the Sarkarai family.

He was also a son of Sarkarai and a brother of Sandu Pulavar. He wrote a Kalambakam on Tirucirrambala Desikar of Tiruvaduturai mutt and this is confirmed by the Tiruvaduturai edition of the Kalambakam.

MUTTUMURUGA PULAVAR was another son of Sarkarai Pulavar and a brother of Sandu Pulavar. His work was Vairava Kadavul Patikam.

PAKALIKUTTAR.

PAKALIKUTTAR earned his fame by his Tirucendur Pillai Tamil. He belonged to Sannasi village of Setunad according to the editorial of the Pillaitamil. The Peruntokai (1665) gives a poem stating that the author was a native of Viranarayana Caturvedimangalam (which is identified with Sannaci village py M. R. Aiyangar and a son of Darpatanan a vaishnava brahmin. The Setu kings ruled in the XVII and the beginning of XVIII Centuries and hence it is reasonable that he is placed in the early XVIII century since his village is said to have been in the Cetunad. Stray verses furnish the name of the author and his books of pillaitamil and one jivaka Cintamani curukkam which contained 350 viruttams (M. R. P. T.).

Among the pillaitamil series Tirucendur pillaitamil is the most popular. The melody of the poem is noteworthy. Some scholars presume the date of the author to be near to that of Arunagirinatar- One Tirucendur venba also is ascribed to him (T. I. A.) Kulandai kavi praises the author in his Tinakavitai (See. Page. 583).

ARUMARUNDU DESIKAR of Tirucendur wrote Arumporul Vilakka Nikandu a lexicon according to the wishes of paccakunda Desikar of Tillai [285]. The introductory verse of the work give his name, and title of the work states that the work was composed in saka 1685 (1763 A. D.) (25—3—1763 exactly).

ISVARA KAVI.

[292]-A The introduction of Vadamalai nikantu says that Iswara Kavi wrote Vadamalai nikantu in the kollam 876 or 1701 A. D. (Ad. Libr. 25) Only the second canto [of the three cantos] is availble now.

ILANJI MURUGAN ULA was written by Pavadai kavi the first son of Tirukudarajappakavi according to Dr. Iyer's edition of 1935. Ilanci is a famous town of Murugan temple. The date is apparent.

TIRUMALAI KURAVANCI.

The author of the work is not known. Tirumalai is a town called Panpulipattinam near Tinnevelly. A kurava girl tells that she was rewarded by somebody for her fortune telling in the Kollam 950 or 956 which corresponds to 1774 and 1780 A. D. One Rasai Marutappan also is mentioned in it (90-11).

VERKATTUPURANAM.

[286]A poem [1957] of peruntokai states that Vedavana-puranam or Verkatturpuranam was rendered in Tamil from

Sanskrit in saka 1690 or 1768 A. D. It is said that the author worshipped Vadukesan of Sirkali before he wrote the purana. No other detail is given about the author or his native place.

SUNDARALINGA MUNIVAR.

287 As found in a poem of Peruntokai [1958] one Sundaralingamuni disciple of Tirucirrambalaguru wrote Tiruperundurai puranam. Had Tirucirrambalavar been the head of Tiruvaduturai mutt sung by Sini Pulavar in his Kalambakam then the poet goes to the XVIII century of Alakiya Cirrambala Desikar.

ARIVANANDA SAMUDRAM* was written by Alagiya Cirrambala Desikar. He was the same saint and the head of Tiruvaduturai (Svarkapuram mutt) as the one menioned above. The book is on the philosophy. (O. M. 377) He died in 1748 A. D. His other works are: Vinavurai; Kili vidu tutu; Tripatartta Dipam; Anuttana viti; Tiruvucattana Tottram.

TIRUMALAI VENBA, a work addressed to one Tirumalai-kolundu Pillai (Intro–Sivasiva Venba), was an explanation of Tirukkural like Rangesa venba. Mr. M. R. Aiyangar cites one Tirumalaikolundu Pillai as a coordinator of Vadamalaiy-appan in the state of the Nayakas. Both the pillais, as the Governors of the southern region of the Nayak state had issued some grants. Had the Tirumalaikolundu been the same as was addressed by this book then the date of work is clear. The book contains 60 venbas 38 in aram and 22 in porul.

TIRUVENKADA BARATI.

A Nikantu called Barati Dipam was written by him. The preface of the arumparul nikantu edition by S. V. Pillai

gives the information that this nikantu was compiled in the XVIII century. [288]Peruntokai (1774) says that the author of Barati Dipam was Paramananda Barati who was patronised by Tiruvenkadanatan. Then the work goes to XVII century. The prefacc to the Lexicon puts this in the XVII century.

SAMINATA KAAI'S POTIKAI NIKANTU.

He calls himself Porunanati cul kallitaiyor Swamikavirajan [P. N. Introduction]. Sivasubramania Kavi a brother of this author wrote Puvaipuranam in kollam 985 or 1810 A. D. As a manuscript of the work says that it was studied by Dalavai in 984 of 1809 A. D., the work might have been written a few years back in the end of XVIII century. He is said to be the author of Swaminatam, a grammar (S. M. C. Report).

ANDI PULAVAR belonged to Urrankal of Tondainad. He was of the shell cutters [for bangles] community and the son of Pavadai Vattiyar and a student of Gnanaprakrasar His work was Aciriya nikantu a lexical work. According to J. Murdoch he wrote a commentary on the two iyals of Nannul as Uraiyari Nannul [P. LXXV]. The introduction of the work states the former works as Tivakaram Pingalam, Kayataram. Tamil Pulavar akarati has fixed it in the XXII century which is also probable, but some scholars place this in the XVIII century the reason of which is not known.

SIAASABRAMANIAKAAI – NAMADIPA NIKANTA.

The editor of this work Prof. S. A. Pillai remarks that this lexical work must have been written before 150 years i. e. in the XVIII century. The introduction of the work furnishes the name of the author and a further information that the father of the author was the author of **Potikai Nikantu.**

Tyakaraja Desikar — anandarangan Kovai was composed on the patron Anannaranga In yuva avani by Tyakaraja Desikar son of Vaidyanata Navalar. This information is furnished by Mr. M. Arunacalam in his editorial preface to Ambikapaty Kovai [of 1944],

Ramanata Kavi of Alvarkurichi wrote 'Sivasaila pallu' [T. P. A.]. One Ramanathan has written Tenkasi Pallu (G. T. C)

VALIVALAMUMMANI KOVAI.

The editor of this book Dr. U V. S. Aiyar says that the manuscript might have been written [150 years back] i. e. in the XVIII century. The name of the author is not known

Muttiruiappan 330-A the Minister of Mutturamalinga Setudaty was also a poet. A poem is recorded in the Peruntokai [1759] under his name. He might have lived in XVII and XVIII centuries.

CINNATAMBI PULAVAR PARALAI VINAYAGAR PALLU.

This prabandam was written in this century according to the forword of the Kadiraimalai pallu edition. It remarks that Kadiraimalaipallu belongs to XVI century and that Paralaipallu comes 150 years later than Katiraipallu The town paralai belongs to Jaffna. Karanai velan kovai, marasai natati and kalvalai antati are his other works.

Cinnakutti pulavar - Tandikai Kanakaroyan pallu.

The same introduction of Katiraimalai pallu states that this Tandikai pallu was written 200 years after the XVI century. The author was a contemporary of Senatiroyamudali of 1750-1840 A. D. and the author is said to have lived upto 1793 A. D. Kanakaroyan was a noble of jaffna and is the hero of the poem.

CINNOVAN-VAIYAPURI PALLU.

The author was Vijayagiri Velan Cinnovan. Vaiyapuri is the town palni. The author was a son of Vijayaranga Cokkanata Nayaka [1704-31]. 'Civapatam cir Vijayaranga Cokkanatar makil celvan, [T. P. 231]. The Nayaka belongs to this century.

Kandasami Pulavar – Tirucendur Nondi.

The foreword of one edition of this book states the date the work as XVIII century. The author was Muttalamkuricci Kandasami Pulavar who seems different from Kandasami Pulavar of Tiruppuvanam; but the editor [290] confuses the two. He mentions KATTAPOMMAN of 1709-36 in his poem and hence the work goes to the XVIII century.

Smaikavikalarudrar – Alagar Pillitamil,

This Pillai Tamil on the alakar of Tirumaliruncolai, was written 150 years ago i. e. in the XVIII century as told in the preface of the edition. Mr. M. R. Aiyangar gives the name of the author as Samikavi Kalarudrar. He should have been a priest of the temple in the line of Tolappar.

Svaminataiya Desikar, son of Karunai Sivaprakasar a descendant of Sivaprakasaswamikal wrote Palamalai kovai on Virudhacalam. The introductory verse of the work states the date of the book as 1759 A. D. The kovai calls the author 'Turai mangai Karunai Sivaprakasan taru swaminatan'.

SUBBAIYAR – KARAI KURAVANCI.

The author belongs to Karai island of Jaffna. He was proficient in Tamil Telugu and sanskrit. The work is not extant. He lived in 1795 A. D. [TPA].

RASIPURAKURAVANCI.

The name of the author is not known. The commentator of Kongumandala satakam says that a hero of Rasipuram defeated Kampannan of Vijayanagar in 1372 A. D. and it is recorded in this Kuravanci.

MANGAI PAKA KAVI wrote a Varukka Kovai on the zamindar Cokkalinga nayaka in saka 1635 (1713 A. D) and got as a gift a village, Pucaripatti, from Cokkalinga nayakar. He belougs to the line of Alagiya Cirrambala Kavi [S. S. D. XVII poets – 95] His other works are 'Maanvitu tutu on Periatambi Pillai, 2. Kodumkunrurpuranam, 3. Maanvitu tutu on Muttiveerappa pillai and Vallai Rajendra Tukil vitu tutu [O. L. Pub.]

KULANDAIKAVI.

Kulandaikavi, son of Mangaipaka kavi, wrote maan vitu tutu [TC] on Tandavaroyar of Mullaiyar who was a representative of Sivaganga state. He praises the patron in his work. The book was not written by Namasivaya Pulavar as some hold it [S. S. Tecikar]. One Dinakavitai [O. M,] occasional psalms on the God Muruga, was written by this Kulandai kavi. The psalms are known to have been written daily after his bath and puja by the author.

SENNAMALLAIYAR.

A virasaivite of Chidambaram wrote Sivasiva venba in 133 stanzas. The introduction calls him Tillai Sennimallaiyar. The book explains Tirukkural by elucidating one kural of each chapter by each venba with illustrations aud examples. [289]An introductory verse of the work states that it was written in 1690 saka [1768 A. D.]. The poem gives the names of the

author and. the work. He also says that the author was a resident of Tillai.

ADIYAPPAR.

Peruntokai furnishes three poems (1961-3) which state that Adiyappar of Ponvilaintakalattur wrote Mayurapuranam at the request of Vinaitīrtan, son of Vaidyanatar of Ponmarai city. [291]The last poem gives the date of the puranam as saka 1642 (April of 1720 A. D.). He had already written Puranams on Tirukalamkollamputur; Pillaivanam; Paruttivanam and Vaikarpati.

CIRRAMBALAVAR.

Peruntokai [292] states that one Cirrambalavar wrote Maruturpuranam and published it in the court of Ragunata setupati who must have been the same as patron of Savvadu and Palapattadai Cokkanata Pulavars of the early XVIII century.

He was a Karalar by community and a son of Subramanyam. The poems further states that one Sevvan-n-tillingamuni of Tirunagesvaram was a contemporary of the master of Cirrambalavar.

MUTTAPPA CETTIAR of Kilasivalpatti of Pudukottai was born of a nagarattar family in 1760 A. D. He lived for 76 years. He was poor in his early life and lived as a roaming merehant. Then he mastered Tamil and equipped himself as a poet, and wrote many poetical works including catakam and Pillitamil on the deity Jayamkondar, and Chettimar varalaru, a history of the chetti community (G. T. C.; T. P. C. IV – 55).

PONNAMPALAM PILLAI was a native of Vasudevanallur of Tinnevelly. He was born before 200 years, his death occurred in 1762 A. D. He was an officer of CINNANANJADEVAR the contemporary of Tirikudarajappar. He wrote a puranam on the Vasudevanallur (T. C.), but the book is not extant. He has also written many occasional verses. (T. P. V. IV–54).

PERIA CINNANCADORAI VIRALIVIDU TUTU.

In one edition of the Sankaralinka ula, Dr. Iyer has given some verses as belonging to one Peria Cinnanancadorai Virali vitu tutu. The Periadorai may belong to this period of Cinnanancadevan.

PUSAITTAYAR.

Pusaittayar was a widow and a poetess of Urrumalai of Tinnevelly. She was patronised by PONNAMBALAM PILLAI, who helped her to support her two sons. One of her stray verses praises the Pillai. 'Tittinan Ponnambalattan Tirikudavaraiyil kirtti' (T. P. V. IV–60).

TIRUMAYILAI PILLAI TAMIL was written by Tandavaroyar in saka 1678 (1756 A. D.) (Pawa-Avani-Uttirattati) 1754 Sept. 3 (Tuesday) M. O. L. Pub.). He has written one Yamaka antati and Singaravelar venba.

KADAMBAVANA PURANBM of Vimanada Panditar might have been written before XVIII century. The commentary on Navanita Pattiyal quotes this purana. The commentary quotes books written pefore XVII and XVIII centuries upto the period of Thevai ula of Palapattadai Cokkanatar.

KARNATAKA DESA RAJAKKAL is a book of history in prose like Kongutesa Rajakkal. It is in easy colloquial style. It was collected by Mackenzie before 1821 A. D. Therefore it might have been written in the XVIII century at the latest. (M. O. L. Pub.)

MAHAPURANA AMMANI was written by Veerabatran of Manavai probably at the end of XVII century or at the beginning of the XVIII century. This is stated by prof. T. P. M. who has edited this book, on the authority of the M. O. L. The book speaks of the usefulness of bathing in the sea or river on the holy day of Maham (Nashatram) of the month of Masi. There is one Purana also (Mahapurana) on this theme.

CIRAMALAI KOVAI.

The preface of the edition (Sentamil edn. 1937) says that it might have been written before 150 years. If so, the works falls in the XVIII century. The name of the author is not known. It is a kovai on the deity of Tirucirapalli. Vaidhillingamuni mentioned in the work is traced out to have lived in 1753-1799.

ALAGUMUTTU PULAVAR.

Alagumuttu Pulavar of Nagapattinam was a Chettiar by community. He was employed in a temple of the town, and was much devoted to the deity of Muruga and composed many poems. 1. Tirupukal, 2. (TIA), Meykanda Velayuta satakam (TC), 3. Meykanda Velayuta ula, and 4. Kayarokana Kuravanci are his works. He is said to have lived before 200 years. (TPV. V-22) The preface to the edition of his M. V. Satakam fixes him in the XVII century.

MADURAIKAVI.

Maduraikavi was a brahmin of Perunkarai of Pandayanad. He was proficient in composing musical poems. Only a few of his songs are extant. He is said to have praised in a song the **Muttirulappa Pillai** the minister of Ragunata Setupati; hence he belongs to this century. (T. P. V. V–27).

TAMIL NAVALAR CARITAI.

A history of some ancient and medieval poets is furnished by this collection of their occasional verses. Tani patal tirattu also is a similar collection. Upto Antakakavi Viraragavar; Padikkasu and Kumarasarswati the verses are compiled in this work which is very helpful for history of Tamil literature. Since the poems of XVIII and XIX century poets are not collected in this, it is assumed that this book must have been compiled in the beginning of XVIII century. It consists of 266 verses.

Santalinga Kavi of Tandalai of Colanad wrote Tandaliyar satakam, otherwise known as *Palamolivilakkam since every stanza of the book contains a proverb (Palamoli). **Padikkasu Pulavar and some others too have been suggested as its author. The poems are addressed to the Tandalaiyar, the siva of Tandalai. J. Murdoch fixes this in the XVIII century.

Ambalavanakavi was the author of Arappalisvarasatakam. Satakam means a work consisting of 100 stanzas. Satakams were intended for moral teaching.

No inner evidence is found for the date of this work. But the Kalagam edition of the book in its editorial preface

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*Introductory verse   **T. P. A. P. 162.

endorses the view that the author was the son of Arunacala Kavi of Ramanatakam of this century.

NARAYANA BARATI.

A vaishnavite of Venmaniyur of Tondainad wrote Tiruvengadasatagam or Manavala Narayana satakam. (J. M. 162). "Venmaniyil valum Narayana Barati" (Introductory verse). In some manuscripts encomium verses to Saraboji and Vengata Bupalan are appened, and it may therefore be surmised that this work was written in the days of Saraboji. Govinda satakam also was written by the same author, but this is questioned by some. Tiruvengada satakam addresses one patron Manavalanarayanan (B. M. C 230). J. M. puts him in the XVII century. The early part of this century is assigned as its date by T. P. A.

Gurupada Dasar wrote Kumaresa satakam on the Muruga of Pulvayal. He is considerrd to belong the early XVIII century (B. M. C. P. 104)

GOPALAKRISHNA DASAR.

The Payiram of the works calls him Aripattan Gopalakrishnan. Yatava Pillai by community he wrote Embiran satakam (G. T. C.) J. M. Puts it in the XIX century. The early part of this century is fixed as its date by T. P A.

Ulaganatan, a barber wrote the familiar Ulaganiti in the later part of the XVIII century (T. P. A.) Sati beta vilakkam also is his work which is not extant now. Ulaganiti consists of verses containing moral maxims learnt by the elementary schools students of Tamil Land.

Santakavi of Pirasai was a vellala. He wrote Rangesa venba on the deity Rangarrata. Like Sivasiva venba, this

also explains a kural in each of its venbas with examples and illustrations. Cutamani is the other name of the work. J. Murdoch assigns the work to XVIII century (P. 159) (G. T. C. 327). The early part of the XVIII century is assigned by Tamil Ilakkia Akarati to this work,

Vijayaragava Pillai wrote Guruparambaraipuranam in 4161 viruttams in the early XVIII century (T. P. A.)

Margasakayadevar wrote Tiruvirincai Murugan Pillaitamil. J. Murdoch also puts him in the XVIII century (P. 103).

Ganapatydasar wrote Nencari vilakkam of 100 stanzas in the later XVIII century. The work is an address to the soul. J. Murdoch places him in the XIX century perhaps since he lived in the XIX century also (J. M. 131) : (G. T. C.)

Chidambara Munivar, a disciple of Sivagnana Desikar, the X head of Darmapuram mutt, wrote 'Nityakanmaneri' (TC) in kural stanzas explaining the method of bathing; teeth cleaning, eating and meditions. The sixth head of Darmapuram mutt lived in the XVII century.. His other work is a Tirupatikam (TC) on his master (G. T. C.) (I. V. II.)

Nallainatar wrote Sivaratripuranam. J. Murdoch fixes him in the XVII century perhaps since he lived in the XVII century also, (B. M. C. 452) (I. V. II).

Varada Panditar, wrote one Killai vidu tutu, Ekatacipuranam and Sivaratri puranam (T. C.) (I. P. C.) Since Mayilvakana Pulavar and Cinnatambi pulavar of Jaffna have given introductory verses to this work the author must have been contemporary of those scholars.

KUMARAGURUPARA DESIKAR.

His works are atmaramayanam and Gnanakuravanci. He belonged to the early XVIII century (T. P. A.).

Alagiyanambi, wrote 'Alvar Vali Tirunamam, and commentaries on Tiruvantati and Tiruviruttam. Samprataya candrikai (G. T. C). and Tirumudi ataivu a history of the vaishnava teachers also were his works. J. Murdoch puts him in this period. (P. 114–15).

Upendrasiriyar, wrote Jinendramalai on astrology in 464 verses. He was a jain known as Jaina Mamuni (B. M. C. 441).

Meekaman, of Valangiman near Kumbakonam wrote Arivanandasitti in the early XVIII century. It contains 326 verses(J. M. 127).

Visvanatar Darsan, J. Murdoch gives the name of this book and states the date of the work as XVIII century (P. 23).

Kavikalanciyam, was a descendant of Umarupulavar. He wrote Nabi avatara ammani in 1713 A. D. Sirapurana vannam and Citrakavi Tirattu also were his works (G. T. C.).

Sarkarai Pulavar, a brother-in-law of Savvatu Pulavar wrote Meitinantadi (TPA).

Aliyar Pualvar, of the late XVIII century wrote 'Indrayam Pataipper' and Ipuniyandan Pataippor which both give a description of a terrible fight with a giant of Khorassan (J. M. 155). They are about battles fought by Mohammad the prophet (G. T. C.).

MOHAMMED HUSSAIN wrote Penputtimalai a book of morals applicaple to the womanhood. (J. M. 155). His Toukitumalai was an address to the girls. The poems were patams and Kummis on Nebiyuhat.

SYED MIRAN, of Madurai wrote Papparattiyar Ammanai in 1704 (TIA). His father was Hussain Nainar. The

Ammanai depicts the marriage between Aliyar and Papparattiyar in the state of Yama [G. T. C. 3391].

NAYINA MOHAMMED, wrote Mukrin Mohideen malai [TIA] [G. T. C 1282]. The later part of XVIII century is assigned to him by TPA.

MATARU SAHEB, wrote mitursa nama [G. T. C.]. He is put in the later part of this century [TPA].

AHMED LABBAI, wrote on a funny theme 'Taimakal ecal' or mocking of mother and daughter at each other. J. Murdoch says that it was a dialogue between a mother and her daughter about Mohammed the prophet (P. 154.]

CATTAINATAVALLAL, wrote Sadasivarupam as the gist of Vadulakamam (A. U. C.) (O. M. L. 1330). He is put in the early part of this century [TPA]. The introduction of the works calls him Kancukanatan of Sivapuram.

NAMASIVAYA KAVI, of Vikramasingapuram wrote many prabandams including one ulakammai antati and one Singaiciletai venba (J. M. 97). The author is known to have been an uncle of Sivagnanamunivar.

RAMANANTA SWAMIKAL, wrote Sankarpanir, aharanam which is different from that of Umapatisivam (A. U. C. I. V.).

Talaimalai Kanda Devar, wrote Maruttur Yamaka antati. (G. T. C.) [I. V.] The author is mentioned in the Marutur-puranam which praises Ragunatasetupaty.

ANTONY KUTTI ANNAVIYAR, lived during the period of Viramamuni. He was a native of Manapparai. He belonged to a low caste of Paravar or Iluvar, converted to Christianity and wrote many poems on Jesus. Gnana

Tiruppukal' and Perinba padal are musical works of devotional nature [G. T. C.].

MAYILVAKANA PULAVAR of Matakal of Jaffna was a student of Kulangai tambiran. His works are Kasiyattirai villakams [a pilgrimage to Banaras]; Yalpana vaibavam [the greatness of Jaffna]; Gnanalankara natakam and Puliyur Yamaka antati. He lived from 1779 to 1816 A. D. A poem of peruntokai [1771] states his name and his work puliyur antati [B. M. C. 191] I. P. C.-25.

MUTTURAJAR, was the son of Santiappan of Uraiyu. wrote Kailasamalai a history of the emigration to Jaffnar The names of the author and the work are stated in a poem of Peruntokai 1772. TPA.

MUTTUKUMARAR, of Vattukottai of Jaffna wrote Kancankavyam Valaivisupuranam, Samananta nadakam and Patmavati natakam (I. P. C.).

KASINATA PULAVAR of Kumbakonam wrote Tala-puranam in Kali venba metre. The book was later translated by Tenant and added to his book 'Ceylon' [TPA].

GANAPATY IYER : Vattukottai of Jaffna wrote a few dramas like Valabiman Nadakam; Atirupavati Nadakam a Kuravanci and 100 verses on the Vinayakar of Paruttiturai He died before 150 years and hence belongs to XVIII century.' (I. P. C. 214).

NAMASIVAYA PULAVAR of accuveli Jaffna wrote venpas on the vinayagar of Talvalai. He was born in 1749 A. D. [I. P. C. 219].

VAIDYANATA CHETTIAR of accuveli was born in 1753 A. D. He has written a Pillaikavi and occasional verses

on the Devi of Nettiyandai. He died in 1844 A D. He was known as Vaidyalinga Chettiar also [I. P. C.].

SENATIRAJA MUDALIAR of Jaffna was a student of Kulangai Tambiran and a teacher of Arumuga Navalar and Caravanamuttu Pulavar. He practised as a lawyer. His works are nallai venba; nallai Kuravanci; nallai antati; ands one niravi Kalivenba. He lived from 1750 to 1840 A.D. [I. P. C.].

PHILLIP MELLO (1723-90):

A Tamilan Christian of Colombo translated some part of Bible into Tamil. He is assumed to have interpolated some 120 verses into the Cutamani Nikantu. Simon Kasi Cetty in his Tamil Plutarch has mentioned that those stanzas were found in some of the editions from Jaffna (seenie

SADAGOPADAGAR, belonged to Kilaiyur, and wrote. Arisamayadipam a Vaisnavite work of 1500 viruttam in the first part of XVII century [TIA] (O. M. L. 275). According to the preface of the edition (D. C.) it was written 250 years ago i. e. in XVIII century.

MUTTUTANDAVAR of sirkali was a great saivite saint and composed songs on the Nataraja of Chidambaram. His two collections of songs are called 1. Chidambra sabanata Kirtanai and 2. Tirunalaippovar caritra Kirtanam. J. Murdoch calls these songs as Licentious imagery and puts them in his century. (P. 79). Prof. K. S. Pillai puts him in the XVII century.

ALAVANDAR of Vembattur, a great Vedantin and sanskrit scholar wrote Gnanavacittam, a Tamil rendering of a sanskrit book of the same name. It contains 6 chaptersand 2,055 verses containing numerous stories full of moral lessons.

The work is considered to be an authoritative one on Vedanta Philosophy. The stories are very much interesting and instructive. (G. T. C.411) (P. T. 1652–54). J. M. puts it in the XVII century.

TANDAVAROYASWAMIKAL wrote Kaivalyanavanitam in 293 verses. This is a work on vedantic philosophy. This book was transalated into sanskrit by one Canku kavi a disciple of Krishnanandaswami of XVII century. If the Guru belongs to XVII century the disciple might belong to the XVIII. The date of the work and that of the translation might have been the same and hence the date of this work as fixed in the XVIII century is probable. [G. T. C. 350].

CIDAMBARASVAMIKAL OF TIRUPPORUR.

He lived first in Madurai, became a student of Santalingaswamikal and Kumaradevar and wrote commentaries on the works of Santalingar. He has written also many original works, such as Upatesa Kattalai; Tirupporur Sannitimurai; and Tottiramalai [G. T. C.]. J. M. puts him in this century. He has written a commentary on the olivilodukkam also [G. T. C. 488].

MUTTURAMALINGA SETUPATY was the Raja of Ramand. His works are Murugar Anuputimalai; Vallimanamalai; Saracakalamalai, Nitibotam and Satatsharapatikam. He died in 1783 (G. T. C.) (T. P. A.).

MATTANANDASVAMIKAL.

His work is Gnanamatiyullan, a drama teaching Tattvasystem. [J. M. 128].

SIVACNANA VLLALAR.

G. T. C. states that it was Sastram containing 20 sastras explaining Pati; Pasu; Pasam etc. They are saivite in character, In a stray verse at the end of his works he pays obeisance to Kannudaiya Vallal and hence he goes after Kannudaivallal.

KULANKAI TAMBIRAN of Kancipuram became a tambiran of Tiruvaduturai mutt and settled down in Jaffna Then he was converted to Christianity and wrote Yesupurana of 1,023 verses and Devaprajaiyin Tirukattalai the story of Jesus. He died in 1795 A. D. He was a great teacher who found a school of disciples in this time [T. P. A].

SWAMINATA PILLAI of Kumbakonam was a Chrisitian who wrote Narasai Kalambakam, Swaminatan Pillaitamil and Gnanatikkar Kappiam (T. P. A.). (Cini K. T).

KONERAPPA MUDALIAR is considered to have written upatesa Kandam of 41 chapters and 4350 verses in this century. There is a dispute whether he wasa student of Kacciappar of Kandapuranam of XI century O. M. L. 745. T. P. A puts hm in the early part of this century.

COKKAPULAVAR ATTAVADANI wrote a commentary on the Tanjaivanan kovai (G. T. C. [1. VII.].

TIRUCIRRAMBALA KALITTURAI is in praise of Chidambaram. The name of the author is not known [J. M. 88.]

TIRUCIRRAMBALA RAHASYAM.

According to J. Murdoch it was a book on the benefit to be obtained by visiting Chidambaram. The name of the author is not known (J. M. 88).

APPUKUTTI AIYAR wrote Cintupuranam and a Pillai-tamil [TIA] [I. P. C.]. His date of birth] is given as the saka 1709 (1787 A. D.) .

ARUNACALA MUDALIAR of Mailapore wrote Sivakami Ammai Patikam or - Tirumullai Vayil patikam and kodi idaimalai (G. T. C.). He is placed in the later part of XVIII century (TPA).

REV. FATHER SEIGAN BALGH of Tranquebar compiled Tamil Dictionaries. His grammar was written in 1716 A. D. He died in 1719 A. D. [Tinnivelly-Gazetteer].

SCHULLES wrote Paradise Garden 'Pradise Tottam' in 1710 A. D. (Ceeni).

GNANAKANNADI a work on Chirstianity was written in 1750 A. D. (Seeni).

REV. ROTLER was born in 1740 A. D. and lived upto 1836 A. D. He arrived at Transquebar as a missionary in 1776 learnt Tamil and wrote a Tamil-English Distionary.

LITURGIES of Tranquebar wrote Gnanamurai Vilakkam [1781] of Tranquebar church [TIA].

AGNANAM a book of Christians was published by the Danish mission of Tranquebar in 1733 A. D. [TIA].

CONCLUSION.

The original contribution that this thesis makes towards the History of Tamil Literature or the findings which have been made for the first time may be summed up:

1. This is the pioneer attempt to collect the sources for the history of Tamil Literature and marshall them century-wise and author wise systematically from the VII to XVIII centuries.

2. The commentries of Yapparungalam, Yapparungala Karikai, Tolkappiam, and Viracoliam allude to numerous works which were evidently current at the time of the commentators. THOSE BOOKS ARE NOT AVAILABLE NOW, but the quotations from those books given by the commentators furnish valuable information regarding the times of the author. These books numbering about 8 have been brought into the history of Tamil Literature and surveyed as sources in the respective centuries to which they belong. (See Appendix XII century).

3. EPIGRAPHY has supplied the names and details of many books which have not been surveyed as sources for history of Tamil Literature and they have been now surveyed and included. The poems of inscription supply useful information historical and literary. They are also surveyed now. Scholars like Seeni Vengatasamy have attempted in his book Maraindupona Tamil Nulkal to give an account of this Literature. But a systematic history of Literature has been attempted by including these two types of works in this venture. Similarly Mr. S. Vengatasamy and Mr. M. R. Aiyangar have published sasana ceyyal manjari and sasana Tamil Kavi

caritam which reveal facts about some literary works found in the inscriptions.

Several authors and books not brought to light so far for this peried of twelve centuries have been brought into light and the sources which furnish particulars about them mumbering 180 have been surveyed. Researches made for thesis have brought to light many books most of which, though available, somehow escaped the notice of historians of Literature. The details of these books have been furnished century-wise.

The following are such works discussed by this thesis:

VII CENTURY: 1. *Inscriptional verse of Mahendra. varman Pallava, 2. Karikovai of Karinayanar, 3. Anantimalai of sentan, 4. Killi; Eli and Nariviruttams, 5. Poems of Konganasittar.

VIII CENTURY: 1. Inscriptional verse including that of Tiruvellarai verse and Velvikuti grant, 2. Poems of Ilam perumanar 3. and those on Muttaraiyars.

IX CENTURY: 1. Inscriptional verses, 2. Nandikovai.

X CENTURY: 1. Inscriptional verses including those of Sinnamanur grant, 2. Siramalai antati, 3. Sri Puranam, 4. Santi Puranam, 5. Narata Caritai, 6. Devotional verses of the father of Arulnilai Krishnan.

XI CENTURY: 1. Inscriptional verses, 2. Karmandala-satakam, 3. Ahaturai Kovai, 4. Kudal sangamuttu Parani, 5. Koppattu Parani, 6. Tamil Parani, 7. Viranukka vijayam,

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*For these work books - See Index appendix. P. 621.

8. Vallai Antati, 9. Kulottunga caritai, 10. Prabandam of Tirucirrambalamudaiyan, 11. Rajaraja vijayam, 12. Rajarajesvara natakam.

XII CENTURY: 1. Inscriptional verses, 2. Kalaviyal Karikai, 3. Sankara colan ula, 4. Vacca Tollayiram, 5. Akalankattakam, 6. Tiruppukalur Antati, 7. Attatasapuranam, 8. Kannivanapuranam, 9. Pumpuliyur natakam, 10. Palcandamalai, 11. Works of Tirukkotiyur Nambi.

XIII-XIV CENTURIES: 1. Inscriptional verses 2. Baratam of Arulnilai Vicakan, 3. Peruvanci, 4. Pillaikavi of Aticcadevan 5. Cindu, 6. Madal of Karani Vilupparaiyan, 7. Kappal Kovai, 8. Uvamanasangrakam, 9. Atinatar pillai Tamil 10. Guruparambarais (6000; 3000) 11. Tirunurrantati 12. Commentary of Mailainatar, 13. Commentary of Pariperumal.

XV CENTURY: 1. Inscriptional verses, 2. Ongukoilpuranam, 3. Kayataram, 4. Poems of Siddars, 5. Pakutakavi, 6. Commentary of Pandiperumal, 7-8 Ramesvarakovai and Antati.

XVI CENTURY; 1. Inscriptional verses, 2. Iraivanaraiyurpuranam, 3. Isai Ramayanam, 4. Iruppuli Pallu, 5. Katiraimalai Pallu, 6. Irumpal Kanci, 7. Perumporul vilakkam, 8. Mantai Pallu, 9. Barata Siddantam, 10. Vasu caritram, 11. Aramvalartta Mudaliar Kalambakam, 12. Tiruvatikai Kalambakam, 13. Viramalai, 14. Tiruvarurpuranam, 15. Barata sastra, 16. Barata sangryham, 17. Kalattipuranam, 18. Deyvacilaiyar, Virali vidu tutu, 19. Upatesakandam of Gnanavarotayan, 20. Kristopatesam, 21. Kristava vanakkam, 22. Tyaka Pallu, 23. Civagnanadipam, 24. Souminarayanan Kummi, 25. Lakshmi Tottram.

XVII ÇENTURY: Inscriptional verse, 2. Sarkarai Pulavar 3. Nittanubuti, 4. Kapilaimalai Varukka kovai, 5. Tiruvalavai, Tiruppanimalai, 6. Poems of Kayatarrarasan, 7. Ati Saravana-perumal poems 8. Poems of Kanci Kacciappar, 9. Gnana-sambandar Pillai Tamil, 10. Colamandalasatakam, 11. Aram-valarttanayaki Pillaitamil. 12. Panavitu tutu, 13. Sendalan-karan Virali vitu tutu, 14. Gnana pallu, 15. Madurai kovai 16. Kalatti Antati, 17. Kurukur pallu, 18. Ramappayyan Ammanai, 19. Mallai varukka kovai, 20. Kadambar ula, 21. Kudantaipuranam, 22. Koiloluku, 23, Saccidanandamalai 24. Kadal on the Manradiar, 25. Kongumandalasatakam, 26. Kongu Rajakkal 27. Kappal cattiram, 28. Vyakrapata-puranam, 29. Palporal cutamani Nikantu, 30. Poems of Nagur Muttu Pulavar, 31. Yesunatar caritram, 32. Niticol, 33. Tamil portuguese Dictionary, 34. commentary on Kalladam' 35. Thiruppullani Nondinadakam, 36. Meyneri vilakkam, 37. Porulneri vilakkam, 38. Kudantaikovai, 39. Kudandai kalampakam, 40. Aludaiya Pillaiyar Oliyal Antati.

XVIII CENTURY. 1. Poems of Madurai Kavi, 2. Anandarangan Diary, 3. Potikainikantu, 4. Anandarangan kovai, 5. Valivala kovai; 6. Paralai Vinayagar Pallu, 7. Kanakaroyan Pallu, 8. Vaiyapuri Pallu, 9. Tirucendur nondi, 10. Alagar Pillaitamil, 11. Palamalai kovai, 12. Karai Kuravanci, 13. Racipura Kuravanci, 14. Varukka kovai, 15. Tinakavitai 16. Mayura Puranam 17. Marutur-puranam, 18. Jayamkondar Pillaitamil, 19. Vasutevanallur-puranam, 20. Virali vitu tutu, 21. Tirumayilai Pillaitamil, 22. Kadambavana Puranam, 23. Karnataka Desa Rajakkal, 24. Mahapurana Ammanai, 25. Ciramalai kovai, 26. Meykanda Velayuta satakam, 27. Tamil Navalar caritai, 28. Nitya-kanmaneri, 29. Varada Panditar Sivaratri Puranam, 30. Ekadesi Puranam, 31. Sadasivarupam, 32. Ulakammai Antati, 33. Singai cildeai venba, 34. Marutur Yamaka Antati,

35. Arisamaya Dipam, 36. Sindu puranam, 37. Tamil Dictionary (Siegan Balgh) 38. Pradise tottam, 39. Gnanakannadi, 40. Rottler Dictionary, 41. Gnanamurai vilakkam, 42. Agnanam, 43. Arumporul nikantu, 44. Vatamalai nikantu, 45. Ilanci murukan ula, 46. Tirumalai kuravanci 47. Verkatturpuranam, 48. Tirupperundurai puranam, 49. Arivananda samudram, 50. Tirumalai venba, 51 Barati Dipam, 52 Puvai puranam, 53. Asiriyanikantu, 54. Namadipanikantu, 55. Swaminatam.

The most fertile source of detailed information which has been discovered and newly surveyed are the Mackenzie collections of books numbering nearly 400.

Mr. Mackenzie was a Surveyar-General of India in the beginning of XIX century. He died in 1821 A. D. He collected as a hobby, Tamil manuscripts mostly of prose works of historic value and they were catalogued by one Taylor, and now preserved in the Oriental Manuscript Library. They were local in character. A few poems also like Pillaitamil, ula, kappal kovai, samudra vilasam mahapurana ammanai etc., are among them. Of them the important ones are histories of local kings and Chieftains. The histories of various sects and families are also found among them. Thereare valuable books on the history of numerous accounts of the emergence of towns (Talavaralaru). Important documents (Kaipitus) and histroical accounts (Olungus) are also included in these. Inscriptions also are a part of this collection and they are not included in this 400. But for these collections there would be no proper evidence for, or specimens of the prose literature of these centuries. These works vary in size ranging from 1 to 200 pages. There are works of a few lines also. None of these works has been so far discussed or mentioned by the historians o

Tamil literature. Historians of colas and Pandyas mention a very few of these but hundreds of these have been left out in the well known histories of Tamil literature, This is thus one of the origional contributions of this thesis. *Some of the important books of this collection are given below :

RAJAS.

Kongurajakkal; Pandyas; Colas; Cochin rajas and Nayaka Kaliyuga arasar; Mysore kings; Tottadevaroyas; Srirangapatnam rajas; Dravidarajas; Mummandalamannar; Maharattiya rajas; Tanjore kings; Candravamsa rajas; Atondai cakravarti Kalatti-rajas; Tiruvangur Purvottiram; Tondaimannar yuttam (War); Royar Vadukar and Marattiyar after Colas attavanai (list); Tondaimans; Sivagangai mannar; Colan Purvapattayam; Colavamsa caritram; Velur Tulukkar; Saka chronology of the ancient kings; Karnataka Rajas; Delhi Rajas; Singala Rajas; Pallavaram Rajas;

CLANS.

Jain geneologies and their monasteries; Nandar caritai; Nayakans; Kaundans; Manradiars; Palayakars; Vanniyar; Nampudris; Sivakangai maravar; Dindigal Zamindar Kulappanaicken, Vamsavali; Vallala ayyan (of Tiruvannamalai) caritram; Vedar; Pennaivanan; Itangai Valangi Jathi vara-laru; Kurumbar; Catyatya; Talavaralaru; Mylapore; Curali-river; Tiruvannamalai; Tambaraparani'; Coimbatore; Mukkudal, Palani; Ponvilainda kalatur; Maturantakam' Mamallapuram; Kalukkunram' Srirangam; Cumbum; Madurai; Chidambaram; Tondaimandalavanan,

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*See A. U. C. – Detailed O. M. Catalogues.

SCIENCE.

Buvana Cakram (A geography) Kerala Urpatti; Caturyuga pramanam; the origin of Yatrakaram (History).

RELIGIOUS HISTORY.

Ganavurpatti of the jains; Religious history of the Sankya and others: Akalankattaka by Lokanatar (Stotram). The origin of Saiva Buddha and Vaisnava religions from Jainism.

New identification of authors has been made and thereby the dates of their books have been properly understood. Sendan the patron of Tivakaram and Sendan of Culamani (epic) are identified to be the same person on valid grounds. The akattiyar mentioned in the introduction of Purapporul Venbamalai is shown to belong to the new Sangam age of VI and VII century. The author of Pandikovai is identified with Kumarasenasiriyar mentoined in the Yapparungalavirutti. The teacher accanandi of Jivakacintamani is identified with accanandi of the inscriptions and Krishnaroya of Cutamani nikantu is known as a Rashtrakuta king probably Krishna II. Viracolan is tracced out to be (Rajendra I) or Viracola of the Teluku inscripitions. The sakaptam of Ennurrelu of Kambaramayanam and Elunuru of Kandapuranam are identified with the Gupta era and not with salivakana era. There have been more than one sakaptam, or era prevalent in the Tamil country. Many scholars have worked under the impression that only the Salivakana sakaptam was the era current in the Tamil country. It has now been presumed that Gupta Sakaptam was also prevalent. Vikrama era otherwise described as Gupta era by V. A. Smith begins with 320 A. D. whereas salivagana era begins with 78 A. D. Purantaka cola mentioned by Auvai, Parakrama mentioned by Pukalendi, and Kulasekara mentioned by Kamban (in their occasional verses)

are identified properly for the first time. Sankara colan of the Sankara colan ula has been identified as a contemporary of Kulottunga III. The Perasiriyar commentator has been identified properly. The misunderstandings about the various identifications of Ilampuranar have been removed. The Varunakuladittan of XV century and Sivaprakasar the master of Tattuvaroyar have been traced out. The author of Varunakuladittan matal has been identified as Kalimuttu, and not Ammaicci. Sinnananjadevan of the period of Tirikutarajappar has been identified. Aramvalarttan of the XVII century of Baratasangraham has been identified as Aramvalartta mudaliar a minister of Krisnadevaroya of Vijayanagar. Tiruvengadanatan and Kayattarrarasan have been identified as one and the same person.

Synchronisms of poets are newly found out and determined so as to derive the period of other poets easily therefrom. e. g. Sundarar, Netumaran and pallava Kalarsingan synchronism in the VII century; Perialvar, Tirumangaialvar Kulasekarar and Nammalvar synchronism in the VIII and IX centuries; sendan Tivakarar, Tolamolitevar and Auvai Ambarkilan sendan synchornism in the VII century. Natamuni Rajendra cola I (Gangaikonda cola) alavandar and Ramanujar synchronism in the XI century; Vikrama cola (Akalankan) Auvai Pukalendi and Ottakuttan synchronism in the XII; Ilampuranar Adiyarkunallar; and Pavanandi synchronism preceding the Senavaraiar Naccinarkiniyar Parimelalakar and Mayilainatar synchronism in the XIII century; Irattaiyar and a Villi Arunagiri synchronism in the XIV and XV centuries; Tattvaroyar Namasivayamurtikal synchronism in the XVI; all these synchronisms are very helpful in deciding chronology of the poets concerned.

EPHEMERIS.

The dates of the alvars have now been surveyed with reference to the Indian Ephemeris and placed on an almost sure footing. The Ephemeris had thus been made use of (for the first time) which gives a scientific basis for the chronology. Writers like Mr. Swamikannu Pillai have worked out the astronomical dates given by the Guruparamparais and determined the probable dates of the alvars. Dr. Krishna-. samy Aiyangar and Mr. M. R. Aiyangar and others have made use of Swamikannu Pillai's findings in their works. After analysing various works published in the field of history of Tamil literature with regard to the dates of the alvars, writers like Mr. M. R. Aiyangar (the author of Alvar Kalanilai) K. S. Pillai (the author of Ilakkiya Varalaru) and K. Srinivasa Pillai (the author of Tamil Varalaru) seem to agree with the general dates furnished by t e Ephemeris.

The dates given by us agree with the astronomical dates of Swamikannu Pillai literary and inscriptional dates of Mr. Aiyangar. A group of writers like Mr. Aiyangar (the author of alvar Kalanilai) contradict these dates. These have been observed in this enquiry and Prof. K. S. Pillai and Mr. K. Srinivasa Pillai have been quite indifferent to these astronomical dates. After analysing various aspects and methods of determining the dates of the alvars it seems that the astronomical dates given by the Ephemeris come nearest to the facts.

Materials have been gathered to fix the dates of many authors which oscillated hitherto within a range of three or four centuries, and these have been fixed with fair certainty which go a long way in determining the chronology of the history of Tamil literature. The epics culamani and cintamani

were supposed to have been written in the begining of X century by most of the scholars. Now culamani has been refixed in the later VII century with reference to the history of Gangas which was not done before; and Cintamani too is known to belong to the same period. Cutamani nikantu was hitherto assigned to the XVI century of Krisnadevaroya of Vijayanagar by many scholars but this theis has traced historical evidences to place it in the IX century. Nadamunikal and Nambiandar were supposed to have lived in the IX or X century by many historians but new materials have been collected to show beyond doubt that they lived in the XI century A. D. Auvai has been traced out in the XII century against the X century theory of many scholars. There had been a great divergence of opinion and much dispute about the date of Kamban. He was assigned to IX century by some and, to X by others. New materials have been now collected to confirm that Kamban lived in the XII century A. D. The date of Deyvacilaiyar has been traced out for the first time.

Original findings which have been drawn out in each century are given below:

VII CENTURY: So far the age of Sambandar has been discussed by scholars with the help of Periapuranam. This theis has brought to light the inner evidence of Tevaram of Sambantar and Sundarar for that purpose. It was discussed that the period of Sambandar may be extended by ten or fifteen years and fixed in the sixties and seventies of VII century. That Sundarar was a contemporary of Pusalar nayanar and Rajasimma Pallava has been established New sources have been collected to confirm that Tivakarar and not sendan was the author of Tivakaram and that Arikesari Netumaran and Parankusan might have been one.

The dates of Muttollayiram and Purapporul venba malai have been calculated in a new light.

VIII CENTURY: The account of Guruparambaraiprabavam that Tirumangai alvar was a contemporary of Sambandar has been thrashed out and proved untrue. And the view that one Marankari, a minister of Parantakaneduncataiyan, might have been the father of Maturakavi the disciple of Nammalvar was proved to be untenable and mistaken.

IX CENTURY: That Manikkavasakar lived in the period of Varaguna I and not in the period of Varaguna II as some view it has been elucidated. The Ceylon chronicle has been utilised properly for the date of Manikkavasakar. Srivaramangalam grant has been proved to be the corner stone of the date of Nammalvar for the first time. Mandalapurudar has been fixed in this period. Divyacuri caritai as a source for Nammalvar has been brought to light.

XI CENTURY: That Nambiandar might have been an elder contemporary of Sekkilar is brought out for the first time. Natamuni's date has been fixed with reference to Srinata's inscription. A new view that Yapparunkalam might have been written in the XI century but discovered and compiled in the XII century is expounded. The commentary of Viracoliam was written in the XII century and not in the XI. Kandapuranam might have been written in the XII century A. D. The name of Viracola has been discussed in the new light of an inscription.

XII CENTURY: That Poyyamolipulavar might have lived in the XII Century also as a contemporary of Auvai has been discussed. A new book (by Ottakuttar) which has not been hitherto enlisted by any history of literature has

been traced out. That Desingh Rajan Katai is not the work of Pukalendi is pointed out. The date of Meikandar has been newly fixed in' this century.

XIII AND XIV CENTURIES: The date of Mailainatar Deyvacilaiyar and other commentators of kural have been newly included for discussion. New books by Umapatisivam have been traced out with the help of various literary catalogues. New light has been thrown upon the dates of the jain works like Atinatar Pillaitamil; and works like Pancamarabu have been fixed before XII century.

XV CENTURY: New light has been thrown and new sources have been adduced for the dates of Manavalamamuni, Cirrambalanadikal and Tattvanatar. Tattvanatar has been for the first time enlisted in the history of literature. Varunakuladittan matal has been fixed in this century.

XVI CENTURY: That Paranjotimunivar was a contemporary of Palapattadai Cokkanatar has been discussed. Tattvaroyar, Pillaiperumal Aiyangar, the author of Varaiyaruttapattiyal, are newly included among the poets of XV century. The exact dates of Puranabagavatam of Arulaladasar, Maranakapporul, Maraignana Sambandar, Tirumaluvadipuranam of Kamalai Gnanaprakasar have been traced out with reference to the Ephmeries. More light has been thrown upon the works Tolkappiyam, Sivamayam, Tyagapallu, and the names of places like Sendai and Puliyur of Revana Siddar.

Mr. S. S. Desikar has discussed anatari, and Mandalapurudar in this century but] they are replaced in the XVII and IX centuries respectively. New books by Aridasar; Kanci Gnanaprakasar; Kaviraja Panditar, Varatungaraman

Ativeeraraman Kulasekaran; Ellappanavalar, Revana siddar and Tattuvaroyar have been traced out.

XVII CENTURY: Tayumanavar has been fixed in the XVII century as against the XVIII century theory of many scholars. New light has been thrown upon the date of Kumaraguruparar and some of the other mutt poets like Sambandasaranalayar, Velliambalavanar and Balasubramania kavi with reference to the prefaces of the editions of their books and to mutt traditions. Many new books have been traced out with reference to the Saraswathy mahal and Oriental Manuscript Library catalogues. New books by siddar Sivaprakasar, Kandasamy Pulavar and Matai Tiruvengadanatar have been traced out.

XVIII CENTURY: Some new light has been thrown upon the date and the duration of life of Sivagnanamunivar. New and historical sources have been furnished for the date of Arunacalakavi. Elaborate history of Viramamunivar has been collected from the District Gazetteer of Tinnevelly. The exact dates of Tirikudarajappa kavi and Arumporul vilakka nikantu have been traced out.

Mr. T. V. S. Pandarattar in his book. Tamil Ilakkiya Varalaru of XIII–XV century poets has narrated century wise the history of the poets who lived in those centuries. Likewise Mr. S. S. Desikar in his Tamil Pulavar Varalaru has narrated the history of the poets who lived in the XVI and XVII centuries separately. Their enumeration of the poets of the centuries concerned is not complete and perfect. They have failed to include several poets who lived in those centuries. This research has been able to detect those authors left out by Mr. Pandarattar and Mr. Desikar.

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ABBREVIATIONS

A. K. N.	:	Alvar Kala nilai: M. R. Iyengar
A. U. C.	:	Annamalai University Catalogue
A. C.	:	Abitana Cintamani: Singaravelu Mudaliar
Alvar C.	:	Alvar Caritram
Auvai D. Pillai	:	Auvai Doraisamy Pillai
B. M. C.	:	British Museum Catalogue
Ceeni	:	Seeni Venkatasamy
Colas	:	Colas: K. A. N. Sastri
Cila	:	Cilappatikaram
C. T. I. V.	:	Camana Tamil Ilakkiya Varalaru T.P.M.
D. C.	:	Darmapuram Mutt Books Catalogue
Dr. Minakshi or Pallavas	:	Administration and Social life under the Pallavas
Dr.Dorai(Arangan)	:	The Religion and Philosophy of Tevaram
Dr. S. K. Iyengar	:	Dr. S. Krishnasamy Iyengar
E. I.	:	Epigraphica Indica
Ephemeris	:	Indian Ephemeris
G. T. C.	:	Government Tamil Catalogue
Gangas	:	Gangas of Talakad — Krishna Rao
H. O. I.	:	History of India: R. Sathianatha Iyer
H. O. T. L. Intro	:	Introduction : S. Vaiyapuri Pillai
I. P. C.	:	Ilanattu Pulavar Caritram
I. V.	:	Ilakkiya Varalaru — K. Subramania Pillai
J. M.	:	John Murdoch
J. M. S.	:	J. M. Somasundaram Pillai
K. A. N.	:	K. A. Nilakanta Sastri

G. P. P.	:	Guruparambarai Prabavam (6000)
G. P.	:	Guruparambarai (3000)
M. T. N.	:	Maraintu Pona Tamil Noolkal S. Venkatasamy
M. E. R.	:	Madras Epigraphical Report
M. R. Iyengar	:	M. Raghava Iyengar
O.M.L., O.M.C.	:	Oriental Manuscript (Library) Catalogue
P. F.	:	Preface
Pandyas	:	Pandyan Kingdom: K.A. NilakantaSastri
P. P.	:	Periyapuranam
P. T.	:	Peruntokai: M. R.
P. V.	;	Purvacaryar Vaibhavam Annangarchariar
S. I. I.	:	South Indian Inscriptions
S. M. C.	;	Saraswathy Mahal Catalogue (Tanjore)
S. C. M.	:	Sasana Ceyyul Manjari: Venkatasamy
S. T. K.	:	Sasana Tamil Kavi Caritam: M.R. Iyengar
S. T. I. V.	:	Saiva Tamil Ilakkiya Varalaru (Auvai)
S. S. Desikar	:	S. Somasundara Desikar
S. V.	:	S. Vaiyapuri Pillai
T. C.	:	Tiruppanantal Catalogue
T. E.	:	Tamil Encyclopaedia
T. L.	:	Tamil Literature: M. S. Purnalingam
T. V.	:	Tamil Varalaru: K. Srinivasa Pillai
T. V. S.	:	T. V. Sadasiva Pandarattar
T. K. P.	:	Tirumarai Kandapuranam: Umapathi-sivam
T. V. P.	:	Tiruvilaiyadal puranam
Teva	:	Tevaram

Tol	:	Tolkappiyam
T. C. C.	:	Tani Ceyyul Cintamani: M.R. Arunachala kavi
T. N. C.	;	Tamil Navalar Caritai
T. M. C.	:	Tondaimandala Catakam: Padikkasu Pulavar
T. P. M.	:	Prof. T. P. Minakshisundaranar
T. P. A.	:	Tamil Pulavar Akarati: N. Kandaiah
T. P. V.	:	Tamil Pulavar Varalaru : Ramasamy Pulavar
T. I. A.	:	Tamil Ilakkiya Akarati: N. Kandaiah
Y. V.	:	Yapparungala Virutti: Amitasagarar
Y. K.	:	Yapparungala Karikai
U. R.	:	Upadesaratnamalai: Manavalamamuni

இராச - உலா	:	இராசராசன் உலா : ஒட்டக்கூத்தர்
இ. வி.	:	இருசமய விளக்கம் : அரிதாசர்
இறை - களவியல்	:	இறையனார் களவியல்
எ. இ.	:	எபிகிராபிகா இண்டிகா
எம். இ. ஆர்.	:	மதரூஸ் எபிகிராபிக் ரிப்போர்ட்
கா. ம. ச.	:	கார்மண்டல சதகம் : கார்மேகக் கவி
குலோ. உலா	:	குலோத்துங்கசோழன் உலா : ஒட்டக்கூத்தர்
கோ. ஒ.	:	கோயில் ஒழுகு
கோ, தி.	:	கோயில் திருப்பண்ணியர் விருத்தம் : நம்பியாண்டார்
சா. த. க.	:	சாசனத் தமிழ்க் கவி சரிதம் : மு. ரா.
சி. சி.	:	சிவஞான சித்தியார் : அருணந்தி.
செ. த.	:	செந்தமிழ்.
சோ. ம. ச.	:	சோழமண்டல சதகம் : ஆத்மநாத தேசிகர்
த. செ. சி.	:	தனிச் செய்யுள் சிந்தாமணி
த. நா. ச.	:	தமிழ் நாவலர் சரிதை.
த. பா. தி.	:	தனிப் பாடல் திரட்டு.
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பா. ம. ச.	:	பாண்டிமண்டல சதகம்.
பு. க.	:	புதுக்கோட்டை கல்வெட்டு.
பெ. தொ.	:	பெருந்தொகை : மு. ரா.
யா. வி.	:	யாப்பருங்கல விருத்தி : அமித சாகரர்.
வெ. பா.	:	வெண்பாப் பாட்டியல் :

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14	Setunadum Tamilum	....	R. Raghava Iyengar
15	Pallavas	....	Gopalan
16	Upadesa ratnanamalai	....	Manavalamamuni
17	Ramanuja nurrantati	....	Tiruvarargattamudanar
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32 Adyar Manuscript Library Catalogues

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CORRECTIONS

Page & Line	As - it- is	Corrected.
4—16	Perferable	Preferable
23—9	Cintam	Cantam
23—21	Ghat that	ghat
28—16	emple	temple
28—23	hat	that
30—5	born	was born
41—12	auspicious	auspices
46—11	Praises	praise
64—15	Perialwar	by perialwar
79—11	endwed	endowed
80—31	form	from
85—11	wheckless	wreckless
96—15	refues	refutes
111—9	the	them
123—24	by one	collected by one
132—16	purantaka	parantaka
133—10	XI	IX
156—19	an	a
169—2	vinder	wider

Page & Line	As-it-is	Corrected.
172—17	daughter	grand daughter
193—21	some	120-21 Some
231—2	180	189
232—4	has	that
250—24	cooducts	conducts
259—18	Geneslogy	geneology
269—1	sine	fine
293—9	poems	359poems
294—15	256	450, 256